

## SEVEN DAYS

PETER HENNING

Miss students' bug bars PAGE 16

JAMES L. KIRBY

Joan Rivers (still) rips it PAGE 30

LISA M. PINE

A fresh tart in the kitchen PAGE 44

## Steak Holders

PAGE 26

Vermonters can't get enough local meat — and that's good news for beef farmers

BY KATHRYN FLAGG



VERMONT JOURNAL

OF THE NORTH GREEN MOUNTAINS

SEVEN DAYS

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APRIL 27 - MAY 4

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 Menu & Events Guide



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article brings forward a topic that isn't really discussed that much. What really bothers me is it seems as though everyone is beating around the bush to corner the question. Do nurses get punished more than doctors? They are using words like it's very "hefty" like most nurses are punished as it is a harder course.

It also strikes me that people are basically using the excuse that it is easier for doctors to get away with nothing, and most nurses get their drugs more directly through patients, they are punished. Seriously? Drug abuse is drug abuse? It shouldn't matter that a doctor can write himself a fake prescription whereas nurses steal drugs from dead patients. In the end they both stole drugs and are both addicted to prescription drugs.

It doesn't matter to me that doctors hang in more money for the state than nurses. I strongly believe that they should be punished equally and more should be done to uncover doctors abusing drugs. Also, since when is it not a crime to steal and, rightly take prescription drugs? Just because those people work in hospitals doesn't give them the right to not be treated as criminals!

Beta Potol  
SAVITON

## WHAT'S UP, DOC?

After reading the article "Are Drug-Stealing Nurses Punitively More Than Doctors?" (April 16), I agree that doctors aren't as severely punished as the nurses with the same or similar abuse problems. In recent publications, hospital personnel have been "killed with" by different groups. Medical staff should be investigated by the board of health since, that way, the same procedures should be followed. Also contributing to the dilemma, studies show nurses being more vulnerable to having self-love and drug- and alcohol-abuse problems due to their competitive, perfectionist personalities. However, such competitiveness is connected directly to the mind-set that, in society, doctors are placed on a pedestal, overlooking the frailties nurses believe them. Are greater differences of the standard of care shown?

Aaron Buckley-Harris  
SAVILION SPRINGS

## THEIR BODIES, OUR GAIN

As a 2008 UVM grad, I am writing to say that, besides doing, Jean Sifers is the best instructor I have ever worked with (Work, "Body of Proof," April 16). As a student of nutritional science, I knew very little about gross anatomy and was amazed to find it not just a little interesting, but fantastic. I have changed career to work as a licensed practical nurse, and cannot imagine taking on any new work without the help of Jean and her colleagues. Those specimens are grossly dissected in the name of science, and

students definitely need them to become great practitioners. Thank you, Professor Sifers!

Katecca Agene  
WOODBURY

## ANTI-CHLORAMINE BUSINESS

Now people in Grand Isle know of the respiratory, eye, skin and digestive effects hundreds of people in the Champlain Valley District suffer from chloramine. Despite the best efforts of state officials to keep them unconfused ("Is Not Water? Chloramine Controversy Bubbles Up in Grand Isle," March 21), Chloramine = chlorine + ammonia, which is very different from chlorine, with different and more serious health effects and worse by-products, none of which is required to be monitored.

Due to a national outcry, Ken Broekelink is fighting chloramine. I am very excited and excited to be on her national chloramine team.

The Vermont Department of Health calls chloramine "safe," even though they know no health studies exist on chloraminated water. VDH eventually had to stop cleaning studies exist.

(Note: toxicologist Sarah) VDH claims that a 2004 "physician-led" shows nothing. The questionnaire was written to get the "right" results, asking physicians whether they "clinically" suspected chloraminated water caused their symptoms. Since there are no studies, no doctor could say yes, even if he or she believed it to be true. The questionnaire should've asked if they had seen an increase in respiratory, eye, skin or digestive problems in their practices since April 20, 2008, when chloramine was added. There would've been a different outcome.

Heads up, Tin-Town, North Hero and Rutland face a switch to chloramine soon. Learn from people living with chloramine, not spin doctor officials. chloramine.org, vermontphysicians.

Brian Powell  
SOUTH BURLINGTON

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7

① FRIDAY 20

## Very Funny

Why not start the weekend with a belly laugh? The *Vampire Comedy Club's Comedy Show* at Big Picture Theater & Gallery is a good bet — but we have to admit we're taking that power to the standup comedians. Participating performers include Aaron "One Time a Guy Almost Died at My Snow-Blasted Wedding" Inoué, "So I Got Pulled Up in the Backstage" Cabot McCord.

SEE CALENDAR LISTING ON PAGE 10

② SATURDAY 21

## Up in Smoke

Laugh it out tonight at 8 p.m. with *Check and Ching* to do whatever show about Mary Jane the day after 4/20. We'll forgive the fat man, though, and hear the roots out at Memorial Auditorium as their "Get It Legal" tour in which they combine comedy and activism by performing with the Marijuana Policy Project.

SEE CALENDAR LISTING ON PAGE 10 AND STORY ON PAGE 42

FRIDAY 20

## Just Beat It

For *Sal Perdomo*, the double instrumental sounds is paired with jangling key-boards, synthesizers, keyboards and Powerpops — as well as the steel and con drums you expect of a drum quartet. Called a group of "six kinds of blue-eyes," the rhythm section here, aptly nicknamed "by the Boston Globe," they'll drum to a different beat at the Hop.

SEE CALENDAR SPECIAL LIST ON PAGE 47



③

SATURDAY 21

## So Here I Am

Go on farther, hug, *Frankie*! Here's *Open Arms: An Evening of Professional Dance* on Saturday. Enjoy Dance Company, Clara Byrne, Modern Stage, Leslie Tyler and MacArthur class efforts in the ballroom in our new back yard with exciting original works.

SEE CALENDAR LISTING ON PAGE 10

④

SUNDAY 22

## The Good Earth

Calling all farmers: Sunday's *Peace for the Planet* is just the right mix of local and global on Earth Day. Vermont Farms and restaurants serve up open air fare in Burlington's City Hall Park, and the Bennington Sisters and Joanne Garton and friends provide a soundtrack, as we think about this weekend we call home.

SEE CALENDAR LISTING ON PAGE 10

⑤

WEDNESDAY 18 -

SATURDAY 21

## Budding Love

Thrills-and-cuddles-and-dance aspect of spring is confusing enough — now apply those terms to teenagers burgeoning sexuality, and you enter the hit rock musical known as *Spring Awakening*. This adult drama, its lurid content and tragic play, but at the Friends of Jefferson State College theater department.

SEE CALENDAR LISTING ON PAGE 40

⑥

ONGOING

## Scenic Route

Walking through *Sara Kadh* current exhibit at Village Inspired Art and Collectibles is a bit like taking a road trip. There's a feeling drive-by quality to her industrial, abstract, penmanship and you just glimpsed them off the side of the interstate. Don't let these works pass you by. They're up through the end of May.

SEE STORY ON PAGE 10  
AND ART LISTING ON PAGE 32

⑦

## everything else...

|          |        |
|----------|--------|
| CALENDAR | → P.46 |
| CLASSES  | → P.59 |
| MUSIC    | → P.62 |
| ART      | → P.30 |
| MOVIES   | → P.31 |

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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY ANDY SHADASH



## Dysfunction Junction

**H**as the Vermont Senate become dysfunctional? You could certainly get that impression watching the maneuvers taking place under the Golden Dome this year. Democratic Senate leaders have at times appeared unprepared—and angry about—legislation brought up on the floor that hasn't been properly vetted in committee. Or that list has some heavy hitters fighting doctor-assisted death, decriminalizing marijuana and studying whether the state should purchase a \$200 million stake in Vermont's transmission grid.

A WCAX story by reporter **BRITAIN CARLSON** recently posed the question with the headline: "Is declining demand slowing work at Vermont Statehouse?" The story aired after a much-maligned senatorial grilling of Public Service Commissioner **ELIZABETH HILL** over a \$11 million misperg before that's part of a pending utility merger.

"Buse" and "Washington-style" were how some senator newsmen described the govt face in play at the Senate. Hill's answer would be dysfunction.

If the past few months have shown anything, it's that some Vermont senators have a very low tolerance for dissent among the ranks. There's been so much finger wagging from Senate leaders about "following the rules," Tim trapped to go out and buy each of them one of those giant foam fingers. At least it would give their tired hands a break.

It seems that some senators—mostly brain-froth and a few angry women—are upsetting the order of things by calling for floor votes on tough issues that some lawmakers would rather not discuss in an election year.

"Take last week's showdown over 'physician-assisted death,' legislation that would give terminally ill Vermonters with fewer than six months to live the option of receiving a final dose of medication. Supporters of an Oregon-style death-with-dignity law have been pushing for 10 years to get it passed in the legislature. They got it to a House vote in 2007 but the bill was defeated, 64-62."

Democrat **PETER CHAMBLIN** supports the bill, as do 73 percent of Vermonters, according to a Zogby poll. But two bills introduced in 2011—a House version with 94 cosponsors and a Senate version with 11—were introduced in committee

without as much as a hearing until March of this year. When the Senate Judiciary Committee finally got around to taking it up, the legislative clock for passing bills out of committee ran out as absent senators left the committee deadlocked at 2-2, and the vote was canceled.

So **SEN. NIGEL MILLER** (D-Clarendon) found another, albeit creative, way to get right to the legislature to a floor vote: attach it to a teaching-aid bill and pass it through the Senate Health and Welfare Committee. Miller was determined to see the bill pass before the recess at year's end. In a floor speech, the senator also started the normal committee of

(D-Bennington) repeated "Some" claim that it was "impacted." Apparently, enough colleagues were persuaded: they voted 18-11 to quash the death-with-dignity amendment.

But as freshmen Sen. **PHILIP BARNETT** (D-Champlain) pointed out, Senate "rules" allow for just the type of maneuver executed by Miller. It's not common, but it's written right there in black and white.

Barnett has been on the losing end of those such power plays this year. In one, Barnett and Sen. **JOE MORGAN** (D-Caledonia) say they were urged by Senate staff "a week and a half" to bring a bill decriminalizing marijuana to a floor amendment, only to have Senate staff around and scuttle it.

Barnett suggests the current class of senators isn't obedient to leadership—and tradition—require. He believes the ruling class has employed heavy-handed tactics to put down the rebellious.

"They've been at a loss for how to deal with [us], and I think the reaction has been so overreaction by the Senate leadership," Barnett says. "They have become heavier in their tactics since last year's mid, as a result, people who are trying to move things are becoming more aggressive in their tactics."

SEN. **AARON MITRA** (D-Windor) has a different perspective: the behavior some senators simply talk too much. "It's like bags of wind sometimes," she said after last week's death-with-dignity debate. Mitra wouldn't name names but said most of the pontificating pals were freshmen, barely adding, "I don't care if they're freshmen. They don't know when to shut up."

Asked whether "decorum" was breaking down, Sen. **DAVE MCCORMACK** (D-Windor), a liberal Dem who has served under five Senate presidents, chuckles. If anything, he says, the Senate's problem is that it doesn't disagree enough.

"We are a deliberative body by definition, and anytime we become deliberative, someone calls for a recess, and deliberations then take place in whatever locus in the corner of the Senate chamber," McCormack says. "My view is that if people disagree, that's not a bad thing. Nothing has gone wrong and it's nothing to be embarrassed about or ashamed of."

As Fair Game went to press, McCormack was engineering what

I DON'T CARE  
IF THEY'RE  
FRESHMEN.  
THEY DON'T  
KNOW WHEN  
TO SHUT UP.

SEN. ALICE MITRA

jurisdiction—Senate Judiciary—but argued the legislation was more important than the "rules."

"There's something bigger than process here," Miller said. "It's about compassion and it's about choice. As much as rules are made to follow, there are certain situations where rules are made to be broken."

Sen. **CHUCK SEAR** (D-Bennington), the chairman of the Senate Judiciary Committee, didn't like that one bit. "To hijack a bill out of committee is breaking the rules, and if we want to continue to break the rules in this building, there will be consequences for all of us," he warned.

Senate President Pro Tem **JOHN CAMPBELL** (D-Windor) was equally critical. He said that if senators permitted Mitra Miller's maneuver to stand, the process would be "forever broken." Sen. **JOHN MILLER** (D-Rutland) complained that the process had been "subverted," while Sen. **ROBERT MATHIAS**

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this page

was sure to become another floor fight, an amendment to a floor bill that would allow Vermont's childcare workers to sue — legislation that Campbell has blocked from consideration. McConnell says the strategy of debating bills during recesses in the cloakroom rather than out in the open does back to when Shumlin was Senate president pro tem and Campbell, as majority leader, was in No. 2.

McConnell says Shumlin worried that open disagreements among Democrats would give the impression that Democrats were dysfunctional, or make his own leadership look weak. "Usually at some point in the whispered deliberations in the corner of the chamber, Shumlin would say, 'Oo, big happy family, people. We're one big happy family!'" McConnell recalls.

Another lawmaker, Sen. **RYAN GILBRATH** (D-Windham), has been a thorn in leadership's side. During last week's debate, the former diplomat compared the right-to-die bill with the federal Civil Rights Act of 1964, which he said stayed "boiled up" in congressional committees for years because the children at the time opposed it. Asked about that afterward, a visibly irritated Sears called Gilbrath's comparison "idiotic and absurd" and "what you'd expect from a freshman senator."

Before the right-to-die debate even began, Gilbrath stood before his colleagues — and the TV news cameras that were there to catch the contentious debate — to rebuke the notion that the Senate had devolved into "Washington-style politics." Calling out the WCAX story, Gilbrath said the questioning of Public Service Commissioner Miller wasn't rude or abusive. It's what lawmakers are sent to Montpelier to do.

Even Elizabeth Miller agrees with that.

"It's perfectly fair for the legislature to ask questions — including hard questions — and to seek information," she tells *Five Four*.

Elizabeth Miller never accused any Senate leader of intimidation. But Rhonda Miller did. After last week's showdown over death with dignity, Sen. Miller, who actually serves in the Senate leadership at majority whip, posted an op-ed for the *Washington Free Press* that accused Sears of trying to "hully

and humiliate" her by posing a series of questions she couldn't answer.

"The strategy to trip someone up because they do not know a fact is an old-school strategy of humiliation," Miller wrote.

That may be. But that's not what Sears did. He asked Rhonda Miller legitimate questions that she was obviously unprepared to answer. Here's just one snippet from what turned out to be a spirited exchange on the Senate floor:

Sears: "I would appreciate if the senator could explain the rationale effect."

Miller: "I cannot answer that question but would be happy to get [the answer]."

Sears: "It is a well-established rule that requires the provision of information to a patient at the end of life to ensure comfort, even if treatment unintentionally hastens death."

Next question.

Sears: "What would be the impact on the rule of double effect if this legislation passed?"

Miller: "I do not understand the question, but look forward to when I do understand it, answering my colleagues."

The interruption wasn't pretty. But given the stakes, such questions were hardly unfair or out of line.

Neither was Miller's attempt to bring up death with dignity for a vote in the first place. She and the bill's supporters didn't break the rules to get it to the floor; they took a page, albeit a rarely used one, right out of the Senate rule book to advance a significant piece of legislation that a handful of senators had managed to hold up.

No one should be surprised by the jockeying on display this year in the Senate. It's called politics. Democracy. To the winners goes the agency, to the losers, a different bag (see finger ②).

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# Populist Gov. Peter Shumlin Changes His Tune on Out-of-State Energy

BY PAUL HEWITT

**S**lovers rolled up. Gov. Peter Shumlin sounded like a fiery populist on the *Brancheau Connection* last Saturday afternoon.

"Without you, we will not succeed in beating the corporate powers of Louisiana against the people of the state of Vermont," the governor told legions of anti-nuclear activists who were protesting Entergy Louisiana's continued operation of the Vermont Yankee nuclear power plant in nearby Vermont.

With characteristic fervor, Shumlin railed against the out-of-state energy corporation he has accused of fleecing and deceiving Vermonters time and again.

"Vermonters keep their promises," Shumlin told *Brancheau Connection* later that day. "We expect corporations to do the same."

It was surely a cathartic moment for a governor who spent the previous week defending an unpopular deal with another out-of-state energy corporation accused of renegeing on a promise to Vermonters.

Once a sleepy regulatory office, Montpelier-based Gas Metro's proposed acquisition of Vermont's largest electric company, Central Vermont Public Service, ignited an unexpected firestorm two weeks ago when one aspect of the proposal came under closer scrutiny.

"I don't think I've ever seen as much outrage from Vermonters as I have on this issue," says Sen. Randy Brook (D-Brattleboro), who is challenging Shumlin for governor.

The controversy stems from a \$21 million, customer-financed bailout of CVPS that took place a decade ago, when the company nearly went bankrupt. According to a deal struck at the time, CVPS must reimburse its customers that amount in some form before any auditor — such as Gas Metro — purchases it.

In negotiations with the Shumlin administration, Gas Metro — through its Vermont subsidiary, Green Mountain Power — proposed paying that \$21 million back by investing it in weatherization and energy-efficiency programs. Under the terms of the deal, however, Gas Metro can then bill its customers for the \$21 million investment — thereby not really paying the money back at all, critics say.

"People are now going to be charged for paying themselves back. That's just as corrupted," says Rep. Tim Kozlowski (D-Dorset), a leading opponent of the provision. "Not only are they not



getting their money back, but their noses are going to get up."

For Shumlin, that revelation and the ensuing backlash put him between a rock and a hard place. The governor came out early and hard for the deal. He released a statement the same day — last June — that Gas Metro put in a bid for CVPS, signaling his support for Gas Metro's offer over that of a rival Canadian company.

Weeks later, Shumlin hailed CVPS' decision to go with the Gas Metro offer, saying in a statement, "I believe they made the right decision."

"The governor has been so clearly backing Green Mountain Power and this merger from the word 'go' that I think people are justifiably skeptical," says Sen. Philip Barish (D-Chittenden), an opponent of the deal.

Like many others in the legislature, Barish points to the close ties between the Shumlin administration and Green Mountain Power executives — in particular, GMP president and CEO Mary Forewell, who chaired the governor's inaugural ball — as evidence that the governor is protecting friends, not taxpayers.

"There has been the appearance of a conflict," Barish says. "And given that appearance, I think you head over

THE GOVERNOR HAS BEEN SO CLEARLY BACKING GREEN MOUNTAIN POWER AND THIS MERGER FROM THE WORD "GO" THAT I THINK PEOPLE ARE JUSTIFIABLY SKEPTICAL.

SEN. PHILIP BARISH

backwards to try to demonstrate that you're looking out for the immediate financial interests of the voters, and I honestly can't see that the governor is doing that here."

But according to Shumlin, "That's absurd. If you look at my legislative record, there are few legislators that have taken on the administration like I have."

The focus on the \$21 million rebate clearly puts the governor. While the independent Public Service Board is ultimately charged with approving the merger and setting on its terms, the Shumlin administration hammered out an agreement with Gas Metro that could influence the final package. Shumlin believes his public service commissioner, Elizabeth Miller, did a bang-up job going toe-to-toe with Gas Metro — securing \$644 million in savings earlier than proposed and providing for greater public control of the state's electric transmission lines.

Denying Miller's negotiating successes during a press conference

last week, Shumlin used the terms "best" and "best net" three different times to describe precisely what his commissioner did to Gas Metro.

Set off by angry constituents who learned about the merger through a raft of television advertisements paid for by AARR, a native legislature has considered various schemes to ensure that the \$21 million is returned to CVPS customers in the form of checks — not weatherization funding. One such proposal, advanced by Kozlowski and at least 70 other House members, would simply order the Public Service Board to mandate such refunds.

That approach really rouses the governor's faculties.

"It's absolutely inappropriate for the legislature or the governor to weigh in through law on pending cases," Shumlin says. "If you're going to do that, get rid of the Public Service Board and send it back to the legislature and the governor to regulate utilities. I don't want to be around as governor if that happens."

To Shanley's critics, the governor's absence to stay out of the Public Service Board's law on regulatory affairs smacks of hypocrisy, given his own trying to shutter Vermont Yankee.

"It's interesting that he makes that argument when he had no problem getting involved with Yankee over the years," says Sen. Kevin Malin (R-Rutland). "It can't be that what's good for the goose isn't good for the gander."

Since he renounced in state politics in 2006 after a four-year hiatus, Shanley has been down and out of the power plant located 15 miles south of his hometown of Putney. Indeed, Shanley's narrow victory in a crowded five-way primary for the Democratic gubernatorial nomination in 2000 was largely attributed to his shilly as Senate President Pro Tempore to do three things: override governor Jim Douglas' budget, legalize gay marriage and deny Vermont Yankee a state license to operate. The way his campaign described it, Shanley "gives tough things done."

Of course, as critics now point out, Shanley's tough Yankee tactics inserted the legislature into a regulatory arena largely governed by the Public Service Board — an arena he now contends is unavailable to the political machinations of legislators and governors.

After the Public Service Board dropped a decision in March 2008 to determine whether to allow Yankee to operate for 20 years beyond the expiration of its original license, Shanley repeatedly fought for legislation that would curtail Yankee's ability to stay open. That very month, Shanley's Senate passed a bill mandating a "comprehensive vertical audit" of the plant, and a year later it voted to force Yankee to fully fund decommissioning costs before the Public Service Board could grant a new license.

Shanley's biggest anti-Yankee coup came in February 2009 when his Senate voted overwhelmingly against granting the plant a new license. Thanks to a 2006 law called Act 160, both houses of the legislature had to affirmatively approve an extension before the Public Service Board could grant a new license.

Lt. Gov. Phil Scott, who at the time was one of just four senators to oppose Shanley by voting to send Yankee's application to the Public Service Board, says he thought that vote improperly inserted the legislature into the process.

"I totally believe the Public Service Board is the right forum for these types of decisions," he says. "I felt at the time that we were circumventing the process."

In the past two weeks, Shanley has repeatedly said he has never voted to tell the Public Service Board what to do. Asked during last Wednesday's press conference if the 2010 redistricting vote contradicts that statement, Shanley made a very fine distinction: The legislature's authority to give Yankee an up-or-down vote derives from Act 160, which was passed during the four years Shanley was not in the Senate. With the 2010 vote, Shanley argues, he was simply following existing law.

But Shanley went further than that, calling into question whether he would even have voted for Act 160, the law that forced his rise to the governorship and empowered him to deny Yankee a license.

"I'm not sure it was the smartest legislation," he said of the law he is now fighting to uphold in federal court. "I've made clear before that had I been in the legislature — because I really feel strongly about this — I might have been uncomfortable with Act 160. I wasn't here. I couldn't vote on it."

When Vermont Public Radio's John Dilke asked whether he would have voted against Act 160, Shanley said, "I don't know." Asked later in the week to clarify the governor's stance on the law, aide Alex MacLennan said, "It's impossible to answer a hypothetical when he wasn't in the Senate, didn't hear all sides of the arguments and wasn't immersed in the debate."

All that obfuscating has merged opponents' brands: opposing Birch, who before his election to the Senate fought alongside Shanley as an anti-Yankee activist, says he misses the Putney populist who used to fight out-of-state energy interests — the way the governor did at Saturday's rally in Brattleboro.

"What I think this governor is beautiful at is standing up and saying very loudly that you have to protect Vermonters' pocketbooks — but in this particular case, for whatever reason, he's choosing not to deliver that message," Birch says. "I would like to see the Peter Shanley that stands up and says, 'You've owned the money fund up and pay it back.'" ☐

## POLITICS



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# At Middlebury College, a Student Enterprise Fights Global Hunger — With Crickets

BY KATHRYN FLAGG

It's a little early in the season for crickets — unless you're a Middlebury College student raising them for food.

Senior Alex Ben and his cohorts have hatched a fledgling start-up based on a premise that might challenge even the most hardcore foodies: bug bars. All over the world, for thousands of years, people have looked to insects as a source of nutrition.

The business, titled Buma, is raising, processing and baking crickets in an effort to devise an energy bar or food supplement to feed some of the world's hungriest people. Inside a closet in the college's Old Stone Hall, roughly 20,000 adult crickets chirp softly, oblivious that their snug little home is, in fact, a cricket farm — and, like it or not, they're dead meat.

Buma stands for Bug Mania, the group abbreviated the full name after realizing that the acronym might be a liability. But they're sticking to their pitch: that insects make sense both economically and environmentally as a cheap, eco-friendly source of protein, iron and other nutrients. Just three crickets a day are enough to satisfy the daily iron requirements of a human being, Ben says. According to the World Health Organization, iron deficiency is the most common nutritional disorder in the world.

With that in mind, the Buma team got to work in February. Ben, who has a track for finance, reached out to friend Chester Carney, a recent graduate, who heads up Buma's PR effort when he's not working as a teaching assistant in the Middlebury College physics department. Ben also roped in Jonathan Schell, because he knew the sophomore had a flair for cooking; now Schell heads up food science and recipe development. Junior Mike Bacharach is the farming guru. This spring he traveled to Thailand — a "hot spot for bug eating," Bacharach says — to see how Thai families raise insects for extra income.

Back in Middlebury, in a downtown space the college makes available to budding student entrepreneurs, the Buma team mixes up crickets in 30-gallon Rubbermaid containers. Soon they'll expand to 56-gallon drums. Bacharach says his Thailand experience convinced



Mike Bacharach, Jonathan Schell, Alex Ben and Chester Carney

## IF IT CAME IN A CLIF BAR WRAPPER, WHAT WOULD YOU THINK?

ALEX BEN

him that almost any material can be used for insect farming.

He hopes that in addition to manufacturing a cheap, exportable protein bar, Buma can export lessons in cricket farming to developing countries. "If people aren't doing it in tropical, warm climates, they should be," Bacharach says. "There's no reason not to."

The Buma bins are outfitted with carbon filters and small fans that cut down on the odor — a requirement of a pet shop — produced by the insects. Ben uncups one of the containers housing the mature crickets, which are now six weeks old. The container is filled with empty cardboard egg cartons to provide extra surface area on which the crickets can rest. The younger crickets are housed in a hatchery; if they weren't, the older insects would eat the smaller ones.

Crickets are efficient when it comes to breeding; a female lays between 50 and 100 eggs every two to three days. And the logistics of raising the resulting insects aren't terribly complicated, Ben and Carney say. Crickets are already raised commercially to satiate pet reptiles. But they're expensive to buy in large quantities, which is why the students are raising their own.

Once fully grown, the crickets are popped into a freezer to slow their metabolism until they die. Later they're halved and broiled on cookie sheets. Some of this midweek cricket harvesting has taken place in Middlebury College dormitories, where Ben invites passersby to guess what might be cooking. The answers include London broil, roasted mushrooms, lentils and, occasionally, bacon.

Buma uses coffee grinders or food processors to grind the roasted crickets into a fine powder. From there, they are incorporated into recipes — though Ben says he has popped the occasional live cricket into his mouth, just to prove that the insects are, indeed, edible.

Earlier this month, the Buma team harvested roughly 35,000 crickets into three product options: an energy bar, something that looks like a granola cookie, and a "no-bake" concoction dusted in powdered sugar and loaded with chocolate. Ben is betting on the bar, which has a granular texture and a slightly unusual taste. It looks like a bannette but tastes a bit waxy. Ben describes it as "interesting," rather than weird, then asks, "If it came in a CLIF bar wrapper, what would you think?"



It's a fair question. Though the cricket flavor is a distinctive one, the finished product isn't very different from any other boring-pet-unpleasant-energy bar.

Buna's innovative idea has earned the team a semifinal spot in the running for the Dell Social Innovation Challenge. The competition's winner, which gets \$50,000 in start-up cash, will be announced in May. But isn't looking for any other kind of investment yet, though the company is hunting for space — preferably in Vermont — to continue experimenting, growing crickets and testing recipes throughout the summer.

If a Bunas protein bar went to market, Ben and his fellow cricket farmership would be in partnership with an organization such as UNICEF or UNICEF that steps in during times of famine or food shortage. Buna has the perfect connection. Middlebury College alumnus Charlie MacCormack, who heads Save the Children, sits on the group's board of advisors.

Some products already exist to treat severe malnutrition — they just don't incorporate insects. UNICEF looks for peanut-based products called Plumpy'nut. In Haiti, a group manufacturing a malnutrition treatment, called Mielito Maeda, can't keep pace with demand.

Counting concerns that Buna would be pushing crickets on some of the world's most disadvantaged people. Ben points out that a stigma attached to bugs-as-food simply doesn't exist in much of the world. An estimated 80 percent of the planet's population already eats insects.

That doesn't include a skeptical, largely agnostic American audience. "We don't have the time or the resources to fight the stigma here," Ben says.

But the stigma may need challenging — and soon. In places such as China and India, middle-class appetites are demanding more beef, pork and other proteins from "macro" livestock. Global demand for meat has multiplied in recent years, and now many scientists agree that raising meat to meet that demand is inefficient and unsustainable.

Not so with insects. One hundred pounds of grain yields five pounds of beef. Feed creates the same amount, and they'll chew out twice as much protein. Buna's crickets are currently eating wet-out oats, says Ben, but he adds that they'll eat just about anything. Pound for pound, the production of insects requires far less land and energy than that of macro livestock. Plus, crickets are easy to grow, don't mind the dark and "they use so much less water it's ridiculous," says Ben. "It's shocking how little they consume."

Could insects land on more plates in the U.S. someday? Maybe, though Western tastes have made the pitch before — unsuccessfully. In his 1885 pamphlet "Why Not Eat Insects?", Vincent Hilt observed, "I only ask of my reader a fair hearing, an impartial consideration of any arguments and an unbiased judgment. If these be granted, I feel sure that many will be persuaded to make practical proof of the expediency of using insects as food."

Hilt's time may have finally come. A few innovative Western chefs are just beginning to incorporate insects into their cuisine, but have gone from being the source of grain-out abuse such as "Flea Factor" and "Survivor" to being a featured ingredient on "Top Chef Masters." Ben and Curran wonder if insects could follow the path of such in the United States, from unpleasantly strange to trendy to the shelves of your local grocery store.

A sign of hope? Curran says Western eaters are accustomed to chewing live and processed protein through different lenses.

"There's cattle, and then there's beef," Curran says, suggesting most people prefer to think of the two as unrelated. "It's rebranding."

Against an audio backdrop that sounds like a summer night, Ben adds, "And our daughter/son is so much more pleasant." ☺

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## Report Shows Racial Disparities in Burlington-Area Policing: Now What?

BY KEN PICARD

**J**ulio Perez didn't need a 50-page report to tell him that black drivers, particularly black males such as himself, are more likely than whites to be stopped by the police in Chittenden County. Asked how many times he's been pulled over since moving to Vermont eight years ago, the 30-year-old New York City native says, "Oh, Lord, how many I know the ground more often than the Pope."

Perez, who now lives in Williston, was one of about 50 people who filed the Chittenden Community Center in Winooski last week to question four local police chiefs about a new report on racial disparities in traffic stops. Co-sponsored by local law enforcement and the group Uncommon Alliance, the forum was convened to discuss a blizzard of data from nearly 26,000 traffic stops made over a two-year period by police in Burlington, South Burlington, Winooski and the University of Vermont.

The goal of the voluntary study was to determine whether police are stopping people of color at higher rates than white drivers, and if so, whether people of color are more likely to be searched, arrested and/or issued harsher penalties.

As it turns out, the answer to all those questions is "yes."

The data showed "statistically significant disparities" between black and white male drivers across all four departments. Black drivers in Burlington and South Burlington were twice as likely as whites to be pulled over. In South Burlington, the rate at which black drivers were searched after a traffic stop was five times higher than for white drivers.

The report also found that when police make "high-discretion stops"—meaning the officer had wide latitude as to whether to pull over the driver—the share of black motorists subjected to investigatory stops was about 35 percent higher than for whites in Burlington, and 60 percent higher at UVM, whose police have jurisdiction over the university campus and its environs.

Consistent with national trends, the researchers also discovered that the penalties resulting from those traffic stops—warnings, tickets, vehicle searches and arrests—were 9 percent heavier for black drivers in Burlington, and 14



**VERMONTERS LIKE TO BELIEVE  
SOMEHOW THAT WE ARE SPECIAL ...  
WE ARE ALSO VERY NORMAL WITH REGARD  
TO RACE RELATIONS IN AMERICA.**

UVM PROFESSOR STEPHANIE SEGURA

percent heavier in South Burlington. At UVM, Latino motorists received, on average, 18 percent heavier penalties than did white drivers.

"Vermonters like to believe somehow that we are special and that this is a very progressive state," says Stephanie Segura, a professor of economics at UVM who compiled and crunched the police-supplied data for the report she authored. "While I say that in a lot of respects, it is a way we are also very normal with regard to race relations in America. The patterns we observe here are observed all over the country. So I hope this data analysis helps focus us."

But helps focus on what? As Perez asked the police chiefs during a question-and-answer period, what do they plan to do with all this data?

South Burlington Police Chief Trevor

Whipple, whose department exhibited some of the most racially disparate treatment in the study, told the diverse Winooski crowd that his department has sent recruits to career fairs in Boston, New York and other out-of-state cities in an effort to hire more officers of color.

But as Segura reminded Whipple, "It's not just about putting us all in the paper. If you are not a welcoming environment, people are not going to feel safe. If you're an all-white department, you cannot imagine how intimidating it would be for anyone of color to be one of the only people of color there."

Burlington Police Chief Mike Schierling admitted there is no "magic bullet" to fix this problem, but said it must be addressed through better hiring and retention practices and ongoing dialogue between his officers and the

community. Schierling invited people of color to join the Burlington PD's living panel as citizen members.

"We know five years ago, going into this project, that disparity exists in the criminal justice system from one end to the other," Schierling told the audience. "If we had the answer to fixing racial disparity, in this system or any other, that prize would be a Nobel Prize."

Both Schierling and Segura say that racial disparity in policing by itself is not evidence of racial profiling, or deliberately targeting people based on race.

"In departments across, if someone was overtly exhibiting bias, we would know it," says Schierling. "What we cannot control for is latent bias—that may play a role in the decision-making process for an officer."

In other words, latent racial bias may be more difficult to tackle than the overt variety.

"We are all a product of our socialization and, unfortunately, the media portray people of color, particularly black men, as inherently dangerous, if not criminal," says Robert Anson, executive director of the Vermont Human Rights Commission and a member of Uncommon Alliance. "Unfortunately, that plays out in tragedies such as the Trayvon Martin case. We need to dig deeply inside of ourselves and make our institutions to change that story [and] debunk those myths."

As the report notes, Vermont remains one of the whitest states in the country despite an influx of refugees over the past two decades, more than 50 percent of whom are resettled in Chittenden County. All four police chiefs share the goal of hiring more officers of color to better reflect the area's changing demographics.

But Schierling points out that racial bias persists even in police departments with higher numbers of minority officers. "In some departments, you see officers of color with higher rates of disparity in all of these measures... than white officers," Schierling says. "Indians, black and Latino cops can be equally or more guilty than white officers of racial bias, even against those who don't just like them."

The legislature is trying to tackle the problem as well. The Vermont House of Representatives passed legislation this year that would mandate and fund a study

of racial disparities in Vermont's entire criminal justice system. Now on the Senate Judiciary Committee, HJ33, if passed, would also require all law enforcement agencies in Vermont to adopt a "bias-free policing policy" by January 1, 2013.

At the Vermont Police Academy, trainers are taking steps to address what they consider to be the root problem.

Starting this fall, all new police recruits will be required to complete a three-hour class aimed at

helping cops recognize — and overcome — their own unconscious biases about ethnicity, gender, sexual orientation or socioeconomic status. By January 2013, every police field-training officer in the state will have completed the class.

T.J. Anderson, training coordinator at the Vermont Criminal Justice Training Council, which runs the state police academy in Pittsford, attended a class

be a more realistic goal than bias-free policing.

Carefully, the Unconscious Alliance report found that Asian drivers in Chittenden County were less likely to be stopped by police than black, white or Latino drivers. How does Segura explain that finding?

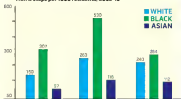
"If you look at race relations in the United States, it's often easier to spot racism than it is to understand it," she says. "So, those with lighter skin color

would be treated better than those who have darker skin color. And, for reasons that are historical, we now tend to [stereotype] Asians as the 'model minority.' So, there's a perception that Asians are more submissive, more conforming, more hardworking and therefore much less likely to show engaged in illegal behavior."

Following the community meeting, the four police chiefs stood around

## LAW ENFORCEMENT

Traffic stops per 1000 residents, 2009-10



in November called Fair and Impartial Policing in Rhode Island. Based on hard science about how the brain works, Anderson is now teaching the course to future Vermont law enforcers.

"A person may not be racist but have unconscious biases," Anderson explains. "What's important for us as police officers is that if we do not recognize our own biases, we have the possibility of being unjust, ineffective and unsafe."

When police learn to recognize how their own brains function, Anderson explains, they can learn techniques to correct for their own latent biases. For example, they're taught to slow down their actions in certain situations and evaluate the facts, while ignoring normal emotional responses.

In that respect, Anderson suggests that fair and impartial policing might

be answered by more questions from audience members. There, Perez asked Winooski Police Chief Steve McQueen what his department has done to address racial disparity in policing.

McQueen pointed out that his 16 full-time officers displayed less prejudice than any of the agencies, according to the report.

"We talk about it constantly," McQueen added. "We're a small enough agency that I can go into a room and have five officers engaged in a spirited conversation on a regular basis."

But Perez seemed unconvinced. He suggested that those conversations should be happening outside the police station. Says Perez, "Your department can change a lot of things just by showing up. Get out there and stop hiding behind the badge." ☐

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Do & Off Road Performance

Do & Off Road Performance

## Local MD Took Time Off From Medicine To Make a Star-Studded Indie Film

BY MARGOT HARRISON

**F**ew medical accidents don't exactly show time on their hands, but **PRISON FLOWERS** is particularly busy. When he isn't practicing psychiatry at Fletcher Allen Health Care, the 34-year-old is overseeing the release of his indie feature film.

The *Story of Preston Flowers*, written, produced and directed by Ackerman and starring Trevor Morgan, Bruce Willis and Robert Loggia, will play for a week at **WHEELS ROLLING ONWARD** and nine other theaters around the country, starting this Friday, April 20. Shot on Austin Island, Fla. in 2010, it premiered in March at the Miami International Film Festival.

The title character is a brilliant but troubled recent college graduate (Morgan) who keeps a "diary" to send to the mother he hasn't seen in years. A chance encounter with fellow student (Willis) leads Preston to a lush Florida island, where his new friend's parents run an inn and her estranged grandfather (Loggia) hopes to preserve his land from development. A physician, Preston is obsessed with entropy, or how things fall apart—and, soon enough, he will witness the process firsthand. The film is "really about love, for all of us, there's light and there's dark," Ackerman says. "How do we decide what we're going to actually see?"

While the story is relatively simple, the performances in *Preston Flowers* are moody and rich in nuance, and so is the setting. Ackerman used a Canon 1D digital camera for 90 percent of the film, he says, but occasionally switched to a Panavision 35-millimeter film camera to emphasize "points where the character is starting to see the world in a different way."

Ackerman graduated from New York University film school in 2000. But, working in the film industry, he

says in a phone interview, "I felt like there was part of my brain that wasn't being satisfied." He began taking science basics, then working with kids with autism.

The Chicago native ended up attending med school in Seattle, but he still thought about producing *Preston Flowers*, which he'd written at NYU. Back then, an LA studio had optioned the screenplay, but "they wanted to take it in a direction I was uncomfortable with, so I put it on the shelf," Ackerman says. In those days, making the film he envisioned might have cost a prohibitive \$5 million, he notes. Advances in digital film technology changed that, and, in 2010, Ackerman was able to take a year off from medicine and make *Preston Flowers* for just \$125,000.

Not that it was easy. "It was a movie that I think people just wanted to make, and that we made sort of as a 'family' thing," Ackerman says. "There was a lot of jerry-rigging of equipment and work-arounds and begging people for things." Everyone in the crew of about 30 worked multiple jobs—even the stars. "Bruce would do dinner a few times," says Ackerman. And her mom, Demi Mason, visited the set on 18 straight of the whole crew Southern-style fare.

To get known actors to work in this low-budget film, Ackerman says, "You have to find somebody that's going to fall in love with the script." Once stars came, sponsors followed.

Warner Brothers has purchased digital and On Demand rights to *Preston Flowers*, which will be available in those formats starting Friday. "Ninety-eight percent of viewers and profit comes from digital releases these days," Ackerman points out. Theatrical distribution—the result of "just in calling theaters," he

FILM



*Preston Flowers* stars Trevor Morgan and Bruce Willis. Photo by [unreadable]

says—is mostly a way to get indie films on the public's radar.

What's next for Ackerman, besides his residency in child psychiatry? Though he has another film project in mind—a violent thriller set in Montana—he's "still emotionally constrained from making this one," he says with a chuckle. "I am so much happier in the hospital than I am on set. But it's a compulsion. I really have a need to make movies, at least once in a while."

It certainly seems getting off.

**F**ilm *Story of Preston Flowers* runs April 22-28 at Vermont Repertory Theatre in Burlington. See Movie Times, this issue. Catch it on DVD with Ackerman on audio and Saturday April 20 and 21 at the 100 p.m. screening.

## Burlington Choral Society Director Goes Out With a Bang

BY AMY LITVY

**F**ew choral works are as thrilling to hear live as Carl Orff's *Carmina Burana*. The German composer's cantata of secular medieval songs—about fate's unpredictability, the pleasures and perils of love, and other timeless topics—is not so driving rhythm and powerfully simple melodies. The work was a hit with the Nazis when it was first performed in 1937, and continues to pack concert halls and exhilarate audiences.

Bingers can't resist it, either, according to **BURLINGTON CHORAL SOCIETY** baritone **WAS GÜLKE**, who will perform it with the group on Sunday evening in BCS' 54th anniversary concert. "Everybody loves it. People are coming out of the woods here to sing it," notes the Burlington director and Underhill resident. Güdke's wife, **ANNE**, also sings in the chorus, and even their three children have caught the bug. "It's kind of fun hearing a 5-year-old whistling to *Carmina Burana*," Güdke says.

The dramatic piece is a fitting choice for music director **DANIEL NEWMAN**'s final concert with the community



CLASSICAL MUSIC

BY AMY LITVY

choir he's led for 17 years. The BCS performed *Carmina Burana* seven years ago under his baton, but this time Newman is amplifying the drama. The 300-member BCS will be joined by the 40-member **UNIVERSITY OF VERMONT CONCERT CHOIR**, which Newman also directs, and the **ISSUE CHILDREN'S CHOIR**. Of the latter, he jokes, "They're singing in Latin, fortunately, so they don't know what they're singing."

The song's lyrics are not exactly X-rated, but they do address, as Güdke puts it, "sex, alcohol, debauchery—all the fun things." Orff selected *Carmina Burana*'s 24 bewitching Latin poems from among 254 compiled in a medieval manuscript of the same name. Printed in 1830, it lay dormant in a monastery in southern Germany until being rediscovered in 1905.

Orff's modern, rhythmic take on the medieval text calls for a full symphonic orchestra with five percussionists—an unusually high number. Saturday's

# Burlington's Flynn Center Announces New Artistic Director

BY PAMELA POLSTON



**S**teve MacQueen is headed north. Since 2009, the 7 Days of Opening Nights performing arts festival in Tallahassee, Fla., has been selected as the new artistic director of the Flynn Center in Burlington. MacQueen follows the 15-year tenure of Anne MacLean, who retired last spring.

Stylistically, the match seems ideal. The 7 Days fest website indicates programming that's "closely aligned" with the Flynn's mix of "world-class artists in jazz, dance, roots music, family entertainment, theater, world music and more," according to a press announce-

mentously self-deprecating about his own talent.

Clearly, Flynn executive director JOHN KILGARY and the board saw plenty of talent in MacQueen. He was out at a field of 79 applicants from all over the country and London, says the Flynn's statement. Seven days' chatter with MacQueen by phone in advance of his arrival in Burlington, on June 5, and found him a bright and funny fellow. This is an excerpt, the full interview can be read in *Kilgar*, the Seven Days staff blog.

**SEVEN DAYS: So you're not from Florida.**

**STEVE MACQUEEN:** No, I was an Air Force first — we went from one congressional town to the next. Then we ended up [in Florida]. I went to the paper at the end of a long and undistinguished career in college — I really didn't do very well. But I was busy — I went to see a lot of stuff in music and theater.

I got my master's here [in arts administration] when I came to 7 Days. I would have gotten a PhD, except I missed a class to go see a Leonard Cohen concert.

**SD: Are you still in Reis Seger?**

**SM:** I guess we're about to break up. We've only played a couple times, though — mostly it's been a few bottles of wine and fading around with a tape recorder.

**SD: Your description of the band — "Gothic truck stop disco" — is hilarious. It maybe it provides rock relief from the more hip-hop offerings of the performing arts?**

**SM:** It's a good relief, but I'm very much in touch with my lack of actual talent. That's why God covered rock and roll, for guys like me.

**SD: What attracted you to this position at the Flynn?**

**SM:** So many things. One is the Flynn itself. It has a reputation in the field as an excellent place that brings in great performers to my last two jobs. I've been it — a director without a full-time staff. This job is mainly programming, which is what I love.

The community plays a role, so I don't want to sound negative, but I'm not a Southerner, yet I've been here 34 of the last 36 years. I'm ready to try a blue state. ☺

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## Steel Cut Theatre's Provocative Oleanna Delivers Mamet's Goods

BY MARCOT HARRISON

If you like your drama a little risky and haven't yet checked out Burlington's STEEL CUT THEATRE, you should. The tri-ethnic company consists of thirtysomethings FRANCIS ANDER and JAMES MOORE who came to Vermont fresh from working in the theater scene in Portland, Ore. They debuted in 2011 with Will Eno's *Thom Pain* (*based on settings*) and followed that up last January with their own experimental performance piece, *near/far*.

Now, in the NEHAL STAGE LAB at the PERIN CENTER FOR THE PERFORMING ARTS, Steel Cut is producing David Mamet's *Oleanna*—a more traditional drama, but one of the hottest of recent decades. Performed by Moore and Ander under the direction of coartistic professor MARY HENNING, it may not be as easy

*Oleanna* is about education, and what happens when teachers abdicate their traditional responsibility.

John is an education professor on a mission to deconstruct his own discipline, which he sees as merely an elevated form of "busing." As played by Moore, wearing a boomer academic's uniform of sweats and funky tie, he's volatile, slick, self-involved and pedantic, pining and generalizing as he tries to connect with the student, Carol. His desire to teach her is genuine, his fatal error lies in relating everything she says back to himself.

Moore plays the character as a misanthrope who secretly seems to see Carol, let alone last after her.

(That's why the second, somewhat chaotic, comes off as a misanthrope cover for her more legitimate, and less accountable, grievances.) Still, John eventually reveals is worthy for insight that makes her more sympathetic.

In the play's last scene, Ander's moody play mouth-difference to Moore's calm. But her stilled expression and self-proclaimed no-body language speak volumes about Carol's lack of confrontation. When she does speak, haltingly and in fragments, her attitude is supplicating and silent. She can't understand why her grade isn't higher when "I do everything I'm told." Is that her fault for being "stupid," or John's? Deep down, Carol seems to suspect this smart man is wrong about some things, and that suspicion will lead her to fight his authority using the tools closest to hand.



James Moore and Francis Ander

In the two subsequent scenes, Mamet's Carol isn't always a convincing critic, she seems more a symbol than a person. It's not clear why, for instance, she humbly asks John the meaning of "partridge" and then tosses off words such as "contaminated." Still, Ander plays her, consistently and believably, as a young woman who doesn't know her self-feeding, spookier status even as she threatens to run a man's career.

The third act is an open studio space with no "stage" and this set is as simple as they come: the professor's desk on one side and the student's chair on the other, under a track of glowing stage lights. That set design forces Montgomery's blacking-in rough against the two players' polarization, while John fully explores his own space and frequently intrudes on Carol's, she stays glued to her chair.

It's an effective image of the power imbalance between teacher and student.

Steel Cut's *Oleanna* moves along at a fast clip, and every word does something. But there are moments when, left of Mamet's rapid-fire verbal power plays, we get an almost static sense of things unspoken—of Carol's sincere desire to learn, and her frustration at John for being so self-doubting to teach her. Rather than a battle of the wits, the play seems to stage a conflict at the heart of modern education—one that ends here in a Pyrrhic victory. **D**

**I**ntermission: *professors by Steel Cut Theatre*. Friday and Saturday, April 22 and 23 at 8 p.m. at the NEHAL Stage Lab. Ticket information on \$20.45. [steelcuttheatre.com](http://steelcuttheatre.com)

## Out With a Bang **»** P20

performance will have it all, thanks in part to an innovative fundraising initiative called Adapt an Orchestra. Spearheaded two years ago by BCS board president ALAN RAY, a loss to the choir for 20 years, the initiative invites people to sponsor an orchestra member at the cost of \$140 per performance. To day's surprise, the biggest response has come from BCS members themselves, who have so far given more than \$42,000.

The BCS' laughter leader leaves the chorus in good stead, but he'll be

THE DRAMATIC PIECE IS A FITTING CHOICE FOR MUSIC DIRECTOR DAVID NEWEEN'S FINAL CONCERT WITH THE COMMUNITY CHOIR HE'S LED FOR 17 YEARS.

mined. Day describes Neweeman "very instantly involved in the production of the music. He has chosen like people have children," he adds.

Neweeman explains, "When I was told that it was in my 17th season, I realized that, like a teenage child, I needed to move out. I've been with that group since I was a young man. Now I'm an old man" (He's 58.) "If there's anything else I want to do, I need to do it now."

One idea started a first-generation American chorus, for Burlington middle schoolers from immigrant and refugee families. Neweeman revisits passing

on his love of choral music to younger generations and teaching social skills through participating in a choir.

Meanwhile, he says, he's grateful his last BCS concert is bringing together 80-year-olds, undergraduates and children. It's an apt way to honor Dr. Ray's work, which, Neweeman says, is "such an unshakably human creation." **D**

**I**ntermission: *Choral Society's 20th Anniversary Gala Concert*. In Arden Theatre, 2000 Burlington, on Saturday April 21 at 7:30 p.m. \$20. 547 services@arden.com. [arden.com](http://arden.com), [bcsvermont.org](http://bcsvermont.org)

**OLD SHOE**



My Address:



BEN JIJERS

**BEN JUERS** graduated from the Center for Cartoon Studies in 2011. He lives in Sydney, Australia, and is currently writing a PhD thesis on comics at Sydney University. His work can be seen at [benjuers.com](http://benjuers.com).



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Dear Cecil,  
Is pot stronger these days?  
Some folks state as fact that  
potatoes should make 'pot  
these days is stronger than  
when they smoked.' Are you  
aware of any evidence for  
this?

#### Declare the Straight Cape Message Board

**Y**es, pot is stronger than  
in the old days. This is  
bull!

People have been  
worrying about supposed high  
potency pot since the early days  
of the Reagan administration's  
War on Drugs. Clinics typically  
are along the lines of "This is now  
16:20/30 (lots of powerful) so it  
was when you were a kid?" This  
sounds more frightening than it  
is—it's difficult to impossible to  
tightly oversee while smoking  
cannabis (although see below).  
But for serious substance pa-  
tients, you may as well tell them  
what pot balls are coming the  
school halls.

Actively determining mari-  
juana potency has its challenges,  
starting with the fact that we're  
talking about a generally  
illegal substance. The Drug  
Enforcement Administration  
doesn't sample almost exclu-  
sively from select imported herb  
and some relatively little domestic  
product, which is markedly  
different. Cannabis potency is  
typically measured by its tetra-  
hydrocannabinol (THC) content,  
although that's just one of several  
pharmacologically active com-  
pounds in marijuana. Defining



terms like *pot* or *cannabis* can refer  
to the herb itself, the extract pre-  
pared from it, or a pharmacologi-  
cal extract of the resin. Cannabis  
high potency can vary widely de-  
pending on plant variety and pro-  
duction method—samples from  
more than a dozen European  
countries in 2003 showed THC  
content from less than 1 percent  
to almost 16 percent.

Given all these variables, it's  
not difficult to find backing for  
strawman claims. However, your  
insistence has to be for domestic  
Herb: here's the facts.

- Keeping in mind that some  
countries testing before the  
mid-1970s to suspect due to  
sampling problems and poor  
storage methods, one study  
found average THC levels  
for all forms of marijuana,  
including garden-variety  
marijuana, high-potency  
marijuana and butyric-hep-  
tane-dichloride, were  
well under 3 percent until  
about 1942, with samples  
collected in the 1975-1979  
time frame having under 1  
percent THC. Between 1975  
and 2000 the potency of  
imported cannabis seized  
by the DEA rose steadily,  
eventually reaching 8 or

7 percent. Domestic herb  
on the other hand showed  
more fluctuation, peaking  
at around 4 percent in the  
late 1970s but dropping to 2  
percent a decade later.

- Data collected by the  
National Policy  
Monitoring Project (and  
here's that for a decade, 2001)  
found average THC content  
of basic marijuana increased  
from 1 percent in 1980 to 4  
percent by 1997 while the  
average THC potency of all  
types of cannabis increased  
from 2 percent to 4.5 percent  
over the same period.
- A later study by the same  
group, examining more than  
44,000 cannabis samples  
seized between 1993 and  
2003, found cannabis  
potency increased over  
that period from 3 percent  
to 6 percent. The potency  
of domestic, the high-test  
product extracted from  
seedless female plants, rose  
sharply in the late '90s  
and since then has bounced  
around 16 to 12 percent.

To summarize, all these stud-  
ies show THC potency doubling  
or tripling since the late 1970s.

The overall numbers mark  
a lot of regional variation. The  
mean THC value of European  
cannabis increased only slightly  
from 1999-2003, hovering around  
5 to 6 percent, but this may be a  
false risk as herb with locally  
cultivated buds with imported  
products. Cannabis potency is af-  
fected by isolation—store your  
pot to the open air or in a non-  
permeable seal more than a sixth  
of its potency can evaporate. In-  
stantly Green that imports could be  
months old and exposed to high  
temperatures during shipment.

It's easy to see why they might  
be less potent, even setting aside  
the other factor of big cannabis  
regions pushing cheaper mass-  
produced products.

Comparing locally grown can-  
nabis to imports, we can see some  
sharp increases in potency over  
a short period of time. The UK  
saw a nearly 100 percent increase  
in locally produced cannabis  
strength from 1995 to 2002, prob-  
ably the result of techniques  
such as hydroponic cultivation,  
fine-tuned grow lighting and  
propagation of female plants via  
cuttings.

In the European studies we  
found, imported product was of  
poorer quality than the domes-  
tic stuff, less than half as potent  
in some years. The situation  
reversed in the U.S. The 1993-  
2006 study cited above found  
the potency of imported weed  
surpassed domestic in 2006 and  
has been pulling away ever since.

So there you have it—cannabi-  
s potency on average has risen  
significantly, although not to the  
extent some claim. That said, aver-  
ages don't tell the whole story—  
there's some truly devastating  
smoke out there. One variety of  
Dutch cannabis, *Nederwet*, has  
been tested at THC levels as high  
as 46 percent.

Little research has been done  
on impairment. We can try with  
reasonable confidence that shuf-  
fling from the 12 percent mar-  
juana potency of 1980 to the five  
or even ten times more potent  
stuff available now won't harm  
the casual user, but it sure?  
Get lost with you, man. There  
I'm not to sure.

**f** In these situations you need to get straight? Cecil Adams can deliver the  
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WILLISTON

# Steak Holders

Vermonters can't get enough local meat — and that's good news for beef farmers

BY KATHRYN FLAUG

**R**ambling over a gently sloping pasture in Charlotte, a stone's throw from Lake Champlain's edge, Jim Klepitz observes, "This is good grazing country." It's a warm day in mid-April, and he is tending one of his several small herds of black Angus cattle that make up the now-sprinkling LaPlante River Angus farm. Klepitz and his sons run several hundred cows over 800 acres of leased land in and around Chittenden County. The field here is set against the backdrop of a few abandoned grain silos and empty dairy barns — leftovers from the pasture's recent history.

An old-timer in the Vermont beef business, Klepitz has been raising cattle, first as a hobby and then professionally, since the 1970s. Some things have changed since then. After years of hand-wringing about the state of meat processing in Vermont — the perceived shortage of slaughterhouses, the dwindling population of skilled meat cutters and the exodus of cullied dairy cows to out-of-state processing facilities are among the topics of concern — local food experts say something is finally starting to grow.

Consumers are asking for more local meat. Farmers are stepping up to supply it. Interested parties in between — from distribution specialists to would-be butchers — are moving in to fill the gap.

LaPlante's growth has mirrored that of the local meat industry. Klepitz moved to Shelburne to work as an engineer for General Electric, and in the early 1970s acquired a few cows. Why Angus? "It was just an accident," he says — at the time he didn't know much about raising cattle.

What started as a hobby is now a farm with 60 to 70 head cows. When 10 acres in Shelburne weren't enough for the animals, the family began leasing what were essentially backyards and ends of pastures too small for neighboring dairy farmers to find useful. As "the dairy farmers started dividing

AGRICULTURE

away," Klepitz says, he and his three sons, Mark, John and Chris, seized the opportunity. With an almost encyclopedic knowledge of soils and grazing, Klepitz applied his training as a systems engineer to building an efficient, sustainable farm.

"We've just had all over hell," Klepitz says, talking up the average spread over Chittenden and Addison counties. More recently, the Klepitzes bought some 200 acres in Milton on which they intend to build a slaughterhouse. Controlling every aspect of raising and selling beef — from culling to meat cutting — allows them to explore innovative new ways to use the whole animal. For example, Klepitz is considering unfixed dog food as one way to employ parts of the cow that aren't popular for human consumption.

Local meat wasn't always so exciting. Klepitz remembers trying to peddle beef at local fairs back in the '70s and '80s. Even the name was different then.

"They called it 'venison beef,'" says Klepitz, who struggled to convince customers to buy his product. "Venison beef" meant cooked *fluffy* cows, which were bound for out-of-state slaughterhouses where they were named into ground beef. Potential customers looked Klepitz's Angus cattle into the same category as oak, tough millers — and typically passed on the purchase. Klepitz even went door to door at one point, trying to sell frozen meat.

"It was a disaster," he says with a rueful chuckle. Some of the customers who now clamor for local beef weren't interested then, either. Nina Lesser-Goldsmith, co-owner of Healthy Living Market & Cafe in South Burlington, recalls that when the store first opened its doors nearly 30 years ago, meat wasn't part of the equation. Even after Healthy Living began selling it, customers typically didn't want to see the staff. The store stocked its meat in windowless freezers.

Now all that's changed. Healthy Living hired a butcher, who breaks down animal carcasses into specialty cuts and in-house delicacies such as sausages and steaks. Ninety percent of the meat sold at the store is local — including LaPlatte beef, which Healthy Living has carried for three years. The store sells more meat than ever before. In fact, Lesser-Goldsmith says the only problem is getting enough.

"I don't want to wait to get to the level where it starts becoming factory farms," says Lesser-Goldsmith. "But as a retailer, it does make it difficult for us when our farmers can't fill the orders that we place."

Consumer demand for local meat grows every year, according to Jennifer Colby, a farmer and outreach coordinator for the Vermont Pasture Network at the University of Vermont. But it "hurts" sheep ranching the pace at which Vermont farmers are increasing their livestock.

Because large livestock take about two years to mature, scaling up quickly to meet demand isn't easy. Last year at this time, Colby says she heard from three people who couldn't meet all the requests for their grass-fed beef.

But demand — even demand that can't yet be met — is an exciting prospect for Vermont's ag sector. And

while Colby says there are still some "pinch points" in the system, particularly around processing and distribution, she says there's an all-hands-on-deck approach to ramping up the industry.

Compared to the past, "now feels so much more positive," Colby says. "At all levels of livestock production, we're working on it."

## "Processing" the Problem

Colby's optimism comes after years of doom-and-gloom talk about the slaughter industry in Vermont. Small farmers looking to butcher one or two pigs or cows complained about booking appointments six to 12 months out at some of the state's far-flung slaughterhouses. Others worried that the small, aging facilities weren't providing the most efficient or up-to-date techniques for killing animals.

These problems still exist, though they've arguably been overstated. Starting in 2009, and acting on the charge of the legislature, the Vermont Sentinels

John Fund took a deep-dive look at Vermont's agricultural network. It was clear at the time that energy was mounting in the local food movement, but large-scale planning and large-scale investments were hard to come by.

The resulting 10-year Farm to Plate Strategic Plan determined that slaughter facilities in the state were not operating at full capacity. A survey conducted by the Northeast Organic Farming Association of Vermont found most were at between 30 to 40 percent — except during the busy fall, when summer-fatened livestock typically head to market. What emerged from the analysis was a far more nuanced understanding of the problems around slaughtering and processing livestock in Vermont.

It turned out slaughter wasn't really the "pinch point," as Colby calls it, that many thought it was. Navigating an animal across the kill floor takes a fraction of the time required to age the carcass, cut the meat and package the final product, also "processing." That's where the Farm to Plate plan saw the industry's greatest opportunity for improvement. The state didn't necessarily need to pony up for a new slaughterhouse, but it did need to find ways to make slaughter and processing more efficient, consistent and profitable.

Policy makers and producers are still hard at work on that goal, but some progress isn't waiting around. They're jumping into the business. And a number of public-funding opportunities have sweetened the deal.

A combined total of \$100,000 in public funding facilitated the official opening of the Mad River Food Hub in January. \$50,000 from USDA Rural

DEVELOPMENT

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## Steak Holders

Development via the Mad River Valley Chamber of Commerce: \$26,666 from the Vermont Agriculture Innovation Center; \$10,000 from the Vermont Specialty Crop Block Grant Program; \$10,000 from the Vermont Farm Viability Program; and \$7,000 from the Vermont Sustainable Jobs Fund. The shared processing facility gives small-scale producers access to licensed processing equipment, such as refrigerated storage and specialty packaging equipment. Huk leader John Morris says that new United States

the expansion effort. Cushing told the Addison County Independent that operating at both the Ferrisburgh and potential Middlebury sites could double what Vermont Livestock currently processes each week — somewhere in the neighborhood of two dozen beef animals, 30 hogs, and a few sheep and other smaller animals.

Cushing's proposed facility would also provide some hands-on training on a new meat-cutting program for education to be offered at Middlebury's Patuxet Hazardous Career Center. Director Lynn Cade says that the first classes, in collaboration with Vermont Technical College, could be offered as soon as the fall, though the entire curriculum will have to wait until the school has access to red meat and poultry slaughter facilities.

## ASKED WHY HE DECIDED, ABOUT 11 YEARS AGO, TO STOP MILKING COWS, DAVID MILLS SUGGESTS: "READ THE NEWSPAPER."

Meanwhile, more experienced

Department of Agriculture certification — slated to kick in on Monday, April 23 — will give producers access to out-of-state markets.

"There's lots of farmers with ideas, but they don't have access to a facility," says Morris. He hopes the feed hub will change that, pointing out that it's tremendously expensive to open an approved, inspected facility. A shared resource gives more small producers a seat at the table.

In Addison County, longtime meat handler Carl Cushing is working to construct a state-of-the-art, nearly 12,000-foot slaughterhouse in Middlebury. He owns Vermont Livestock, a slaughter facility currently located in Ferrisburgh, and has partnered with the nonprofit Customers Roundtable on

butchers are sharpening their knives. In North Springfield, Black River Produce recently purchased a defunct Ben & Jerry's factory to retrofit as a meat-processing facility. They won't be slaughtering there, but will receive carcasses from slaughterhouses, such as Cushing's, and break them down, package them and distribute the meat. Black River co-owner Mark Carme and the distributor's local meat buyer, Tim Biggs, hopes Black River's investment will signal to farmers that there's more to ramp up their own businesses.

"That is a chance for everyone to start growing to the next level," Biggs told Seven Days in March. "Vermont is a brand in its own of food and my goal is to keep that brand growing strong."

Joining slaughter and processing







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- **James Glida**, the Pickery Inn (Windsor)
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- **James Leavelle**, the Secluded Pig (St Albans)
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## Steak Holders by P. 20

small, serious producers but often expect big, factory-farm reliability. Farmers and consumers point to the challenge of achieving consistency in a field that, as Colby puts it, is "inherently unpredictable."

"We want individuality but also consistency," she says. "How do you do both of these things?"

Klepp's success suggests it's not impossible. Restaurant buyers praise the Chateaufort County operation for both the high quality of the product and the reliability of the operation. Some of that owes to the Klepp family's tight control over every aspect of the animal husbandry, from raising to slaughter. It also has to do with their grazing practices. While cows are raised for meat, their lives on grass and hay, they're finished for three months on

On the road back to his Shelburne home, Klepp comments on how different the town — and all of Chateaufort County — is today than it was when he moved here in 1971. The dairy barn up the road from his house is nearly empty, its surrounding land parceled off into residential lots now under construction.

Featuring turned out to be a great second career for Klepp, but he warns that raising meat is initially to be a get-rich-quick scheme for anyone. Still, geared up against empty dairy barns, could it be the next big thing in Vermont agriculture?

It's a fairly question, in the last big thing — conventional dairy farming — is hitting its latest, steepest black. The industry that accounts for an estimated 90 percent of Vermont's ag income is caught in a boom-and-bust cycle of erratic milk pricing. One year might be a bumper year for farmers, who have no say over the price they receive for their milk. The next — like this one — may see prices dip below the cost of production, which means dairy farmers are going into debt for the privilege of selling their milk.

"It's not my nature to go do all that work and then hope and pray that someone treats me right," says Klepp.

Pineloft farmer David Mills knows something about that. He runs a herd of approximately 300 Devon, Hereford and Angus cattle on Millwood Farm, his former dairy farm. Asked why he decided, about 10 years ago, to stop milking cows, Mills suggests "for all the newspaper."

By that he means the economics of dairying just didn't make sense. A new father at the time, Mills wanted more time to spend with his growing family. He says he probably spent just as many hours, if not more, monitoring his beef herd, but his more flexibility than he did. He's not tied to a milking schedule, and if he wants to leave the herd for a day, he can.

Mills says that as long as a farmer knows how to feed a cow — and all dairy farmers do — he thinks the switch isn't that tricky. For now, he's not worried about newcomers crowding the market.

"Could there be too many little guys out there selling [meat]? I suppose," Mills says. "It's going to take years before that is an issue, I think." ☐



grain. That removes the problem of unsuitable varieties in feed.

At this time of year, "They're waiting on grass, just like the rest of us," Klepp says, as one of the aggriffly black calves bounds up and down the pasture, rick the fence line. This is when the leggy little creatures are at their finest. Nearby, other broad cows loiter over their nursing calves, eyeing the calfman passively.

Klepp is wearing a wool cap and faded flannel. His pants are well worn and speckled with mud. Farming keeps him robust in mind and body, he says, and at 60 years of age, he plans to keep at it until he dies. Klepp smiles over the pasture in search of a bull he finds especially impressive and, when he spots him, points out how sturdy and healthy the animal looks. Next, he pauses to admire one particularly fine-looking calf. Klepp can't quite put his finger on what it is that he appreciates about the cow, but he knows a good one when he sees it.

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# Getting Your Goat

Vermont Chevon could change the way Vermonters eat meat

BY ALAN LEVITS

Something Duville retiree Shirley Richardson has a baby monitor on her kitchen. It's not to make sure her sleeping grand children are safe and sound — though she does have several — but to help her keep tabs on a different kind of kid nearby.

"I was an education my whole professional career," Richardson says. "I really liked kids, but I decided I liked goat kids even better."

Thirty-two newborn goats, resembling a giant litter of Portuguese water-dog puppies, currently populate the hills of Richardson's Tannery Farm. Richardson's husband, Mylene, monitors and knows her in greeting like a friendly cat that happens to have expensive, feline-like habits.

These aren't just pets, though. Back in 2004, Richardson decided to raise the noble black-colored goats not just for their business but because they're known to produce excellent meat.

Richardson herself is mostly vegetarian. Yet, convinced of the health benefits of goat meat — or chevon, as it's properly called — she has made it her goal to educate Vermonters about the benefits of the tasty flesh of her fancy Spanish meat goats.

According to the 118 Department of Agriculture handbook, three ounces of goat meat contains 238 grams of fat, compared with 3.5 ounces in the same



amount of chicken. Yet goat has just as much protein as beef and even more iron, as is apparent in the lean meat's rust-colored hue.

Besides offering consumers an uncommon option, Vermont Chevon relays a longstanding local-food system quest: dry because most goats in the Green Mountains are raised as milking animals,

the majority of backings are culminated shortly after birth. Richardson's company finds a use for the kids before, raising them for eight months to a year, when they reach optimal slaughter size. Animals, including does, culled from the herd can also be used as meat goats a far more noble fate than the compost heap.

Demand is high, but full. Tannery

Farmed all its own available goats. Since then, Richardson has been selling 150 to 200 pounds of meat each month; these goats come from three partner farms that also provide milk to Vermont State and Cheese Creamery.

VBC's cofounder and owner, Allison Hooper, says she sees parallels between Vermont Chevon and her own experience when she started selling goat cheese almost 30 years ago. Both are high-cost enterprises with potential for high profits. At the beginning, Hooper explains, processing and transportation costs make goat meat more expensive to produce than beef or chicken. However, the fact that chevon is increasingly in demand as chevon is a good sign, she says.

Another promising sign is the uptick in slaughter and processing facilities around the state. Richardson currently transports her goats to the facilities closest to each customer. As the options multiply, her cows should benefit.

Richardson and her business partner, Jon Wenzel, another retired educator, have time for their company to catch up to Hooper's. They incorporated Vermont Chevon in January. However, the story of Vermont's growing appetite for goat goes back a year and a half.

It started when Tom Rivin, now executive chef at Stoney's Corp. Bistro & Brewery, first tasted Richardson's Spanish goat meat. At

the time, he was executive chef at the New England Culinary Institute and was preparing for a Slow Food dinner at which he hoped to serve chevon. "I was really impressed," he remembers of his first taste. "Most people think it's lamby or venison-like, but it's much milder than that. I was expecting the first time I ate it, that it would have a tangy, foresty goodness to it, and it didn't at all."

Vermont Chevon is featured on Ciro's spring menu in the format he carried over with goat and venison. Rivin has served it in spreads including chevon ricotta, the says the lean meat particularly lends itself to braising or stewing, which keeps it moist.

Those aren't the only uses for chevon. Allison Joy Stagg, co-owner of the Mad Taco, served chevon tacos at the Stone Wine & Food Classic last summer, other local chefs started to experiment as well.

Matt Kocog, of a Square Cafe in Vergennes, was already a convert. He learned to love goat while living in Boston's Jamaica Plain neighborhood. After meeting Richardson at Stone he contacted her hoping to replicate the Dominican, Indian and Jamaican dishes he had enjoyed at his old haunt. Kocog now buys whole animals, butchers them down their house if and uses their meat in monthly specials ranging from curries to a chevon confit in a French cassoulet.

FOOD





(the letter is on his Vermont Restaurant Week menu). "The coffee is so good," he says of the meat, which is cooked in a mixture of goat and duck fat he labels "bacon fat."

Burgoyne has started by how well diners have received the unconventional meat, but he has no immediate plans to make cheese a fixture of his menu. "I think the fan of [mush] load of meat," he says. "It won't be a special thing for my restaurant anymore."

Don't tell that to Michael Chase, chef at Burlington's Bluebird Tavern. On March 26, he debuted his Vermont Cheese burger with a Facebook campaign that promised a freebie to the first person who ordered it. Since then, the double burger has been available every day, usually with perfectly spiced potato and local fries.

Chase, who casually guides the big meat forward, says, "It has the perfect ratio of fat to make a beautiful burger." Still, the goat burger is a far lesser choice than the juicy grassy Bluebird double beef burger. The chef says he also appreciates the grumpy, venison-like flavor of cheese.

Chase and Richardson connected the old-fashioned way: She went to his restaurant and talked to him. Her previous approach has appealed to chefs, and she's found herself cooking many new, younger friends. Among them is Matthew Smith, chef at the Rotten Hill Inn in Lower Waterford, who taught Richardson to sous-vide his goat meat. She's such a fan of the trendy cooking method, which involves cooking food in a vacuum glass bag, that her husband has built their restaurant around.

Richardson's government-pounding pays off. During Vermont Restaurant Week, several menus will feature Vermont Cheese meat on their menu, including Fred's Taproom & Grill in Stowe and

Pizzeria's Deli in South Burlington, as well as a Square and Bluebird. Thanks to Richardson's visit, the Kitchen Table Farm in Richmond is another client. Richardson says she's in talks with the chef at Hen of the Wood at the Green Mill and Prohibition Pig in Waterbury. It's all part of her plan to start with a base market of five to eight restaurants that serve her meat year-round, then to add more spots that feature it as a special. Goats from the USDA and the Northeast Kingdom's Northern Community Investment Corporation will give Richardson more time to spread on the farm. The funds have enabled her to have Nicole Eliaffris, owner of Flavor Communications to get the word out.

Last week, Fossan presented Richardson and Westmore with Vermont Cheese's new logo, which will adorn everything from printed cards to the apron, eye-catching breakfast messages made for the company by Josh Fossan at the Mud River Food Shop in Waterford.

A new website is soon to launch, too. Richardson hopes to eventually sell cuts of goat directly to consumers via an online store, then to expand to specialty food markets.

But for now, Richardson's focus stays right where it was before the "vord" — on education. She wants Vermonters to know this, while few New Englanders make goat a regular part of their diets, we're in the minority. "It's the oldest domesticated animal. Goat has been used for food for centuries," she says, adding that it's the most consumed meat on Earth. "It's eaten by every ethnic group in the world except white North Americans."

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# Cheap Seats

Vermont's new link to New York City is cut-rate — and worth every penny

BY MEGAN JAMES

## TRAVEL



The megabus drop-off at Saratoga Casino and Racetrack

**W**hen it comes to getting to New York City from Vermont, I've done it all: Amtrak, JetBlue, Greyhound, car. The trip is always a drag. So I was pepped when I heard megabus, the no-frills bus service famous for offering \$1 fares, was coming to Burlington in early April. It would still be a six-hour, non-stopping haul on the New York State Thruway, but at least it would be cheap!

Before booking a trip — \$88 each way — I checked my other options. Round trip on Amtrak, more than \$140, and you have to drive to Rutland first. JetBlue's \$99 round trip, plus a long train ride to and from JFK. Driving is never as fun as you think it's going to be, and it's growing more expensive as gas prices skyrocket.

Why is the megabus so cheap? The service, which launched in 2006 and now hits 70 cities in the U.S. and Canada, doesn't have stations, ticket booths or attendants. If you want a toilet, you have to buy online. The further in advance you buy your ticket, the cheaper it is.

Megabus may also be the most convenient option, at least in the Burlington area: It departs from outside the University of Vermont's Royal Tyler Theatre twice a day, every day.

Too good to be true? I decided to find out.

**I** arrive at the stops of the cheaper about 15 minutes early for the 4:00 p.m. bus. A small crowd has gathered, and I spot a young woman sitting alone, a yoga mat slung over her shoulder. I ask her if I'm in the right place.

She quickly takes me under her wing. A 20-year-old megabus frequenter, she's been driving down to Albany to catch the bus to New York for a few years now. We introduce ourselves. Her name is oddly appropriate for the occasion: Journey.

Journey explains she bought her ticket a season ago: she found out megabus was coming to Burlington. She spent \$1 each way. "I feel like I won the lottery," she says.

We find a spot near the curb to wait. If we're the first ones on board, we can get the best seats (as far as possible from the dark bathroom). If it's a double-decker, Journey says, we should head upstairs and grab the front-row seats, so we can watch the road unfold in front of us.

(I later learn that in 2009, a double-decker megabus took a wrong turn off the highway near Syracuse and plowed into a low railway bridge, killing four passengers in those seated front-row upper-deck seats.)

It's past 4:30, and there's no sign of a bus. So Journey and I get agitated. She checks out at

elementary schools in Enos and Brookfield, and is headed to New York for a daylong yoga conference.

Fifteen minutes later, there's still no bus. "That's the other thing about megabus," says my companion. "There's no explanation, so one knows they're going on."

People are beginning to get on edge, so when a couple of UVM guys ride by on a bicycle built for two, handing their beers and shouting, "We're the megabus!" everybody laughs.

"I think people actually deal with it better if there's no attendant," says Journey. "Because what are they going to do, complain?"

The bus finally pulls up at about 5:04. By then, a line has formed, and thanks to my seasoned new friend, we're at the front of it. There are no tickets, so the bus driver glances quickly at our phones and printed-out receipts, and we climb aboard. It's not a double-decker, but we get the front row anyway.

Our driver doesn't utter words. "My name's Tim," he says after shutting the door. "No smoking on the bus. If anybody's gonna be sick, let me know." It's new to this gig, and it's kind of endearing — even though he forgets to flip the switch that activates both the free Wi-Fi and the overhead reading lights until halfway through the trip.

Tim passes around a clipboard so we can check

off our reservation numbers. "Isn't that his job?" a girl whines loudly, and then we're off.

"I'll never bond of magnitude until they come here," Tim tells Joanne, and he once we get moving. He was on National Guard active duty for three years in Uncle Sam before taking a job making deliveries for Black Bear Produce. Now he makes the round trip to New York three times a week.

I make it about an hour and a half before I realize I have no choice: I'm going to have to leave the toilet.

Fumbling for a light, I press what turns out to be an emergency-call button several times before noticing that the light comes on automatically when you kick the door. Luckily (I guess), nobody responds to the emergency call.

I wind up some toilet paper and use it to lift the seat cover. Underneath is a towering mountain of pee-soaked toilet paper. There is no way to sit on that seat without making contact with the Shitty mound. The bus is rocking back and forth, knocking me off-balance. I hold my nose and squat — then discover the hand-sanitizing dispenser is locked.

We arrive in Saratoga Springs, our one stop, at dusk. Meghann makes all its stops curbside, and I assume we'll stop somewhere downtown -- or at a gas station. We most likely do. But we pull into the Saratoga Casino and Raceway. From the big windows I can see horses galloping around the track, trailing jockeys in tiny silhouettes.

I've never been to a casino, so I'm really excited. The Santiago passengers waiting on the curb to catch our bus are not. "We're already an hour late, and we have connections to make!" one woman bitches when driver Tim announces we'll rebound the bus in 10 minutes.

Aching to stretch our legs, many of us stream into the casino. It's a Thursday night, and the place is abuzz with gamblers making bets at computers, dealers huffing at a brightly lit bar and women munching on popcorn. In the bathroom, one woman sits alone on a toilet, all *doiled* up in a night, shiny dress and stripper heels. My fellow passengers let out sighs of relief. "I was just facing the very real threat that I would have to use that toilet alone!" one confides.

On the way out, we work at the controls.

finally working, but the signal isn't strong enough for Journey to download the *Wired* Manger Games e-book. So we engage in good old-fashioned conversation, which, like the column, turns out to be an unexpected neighborhood. We talk about our careers and families and love lives. She hazards a guess at my neurological profile.

When I realize we're going to arrive in the city too late to catch the commuter train to my parents' place in New Jersey, as I planned, Journey offers to put me

and Seventh Avenue. Journey and I split a cab and head downtown, where we land on a cobblestone street lined with high-end shops. Oh, man, I think, this place is going to be incredible.

And it is, but not in the way I'm expecting. The door is more of a metal barricade. We file into a freight elevator, which only has two walls. I stand against one of them, and we watch the stories sink beneath us as we rise to the top floor. Journey pushes open another metal door, and we step into a real artist loft.

a slice of New York City history, spared from gentrification by a city proviso that preserves lofts for working artists.

Her next anal uncle moved in 30-odd years ago, when Solito was teeming with industrial artists, bums and agents, back in the gritty New York City I've only seen in the movies. No way I would have seen this if I'd taken Solito's

Journey cradles on the couch,  
I take the floor beside a gurgling  
fish tank.

In the morning, we say good-bye at the subway. "That was fun," Journey says. "It felt like we were traveling!"

Exactly. The megabus may be a bit stinky, sometimes late and kind of dysfunctional, but it looks itself to making bleach and break-out routine.

I hopped off into the city that morning, noticing all the things that travelers notice: the height of the buildings, the smile on the guy playing steel drums on the subway platform, how far I was from Vermont.

And, for \$26 round trip, I've got money left to spend like a tourist. See, I?



gives. "That's the most depressing shit I've ever seen," says another migrant rider when we get outside. She should see the place when we stop on my return trip — which is otherwise uneventful and perfectly punctual — on Sunday morning: slot machines overtop with stone-faced, gray-haired gamblers; people with walters bobbing through the flashing lights; others straggling alone in the food court, choosing between cones

We're back on the bus, at least on *best* behind schedule. The Wi-Fi is

up at her aunt and uncle's apartment in SoHo.

"Are you sure?" I ask, hesitant to spend the night with a stranger — but, after an hour on this bus, it feels like I've known her forever.

"Totally," she says.

Around midnight — an hour and a half behind schedule, and after a few hurried minutes in which Tom tries to navigate the bus down from the curb it has jumped on the Triborough Bridge — he does not see the corner of 23rd Street.

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# Can We Talk?

At 78, Joan Rivers is as funny as ever

BY DAN ROLLES

In an episode of the FX series "Louie" last season, comedian Louis C.K. meets Joan Rivers in her hotel room in Atlantic City. C.K. is at a crossroads following a lousy set in a casino there and asks the comedy icon for advice on dealing with the indignities of life as a working comic.

"I wish I could tell you it gets better," she replies, her familiar rasp softened with motherly tenderness. "But it doesn't get better. You get better."

Then C.K. clumsily makes a pass at her. (She promptly shuts him down.)

While it is a very funny scene, Rivers' advice comes from the heart. Over a career spanning six decades, she has experienced tremendous highs and terrible — often very public — lows. She is celebrated as a pioneer by modern female comedians such as Janeane Garofalo and Sarah Silverman; Rivers broke through as the 1960s, when comedy was still very much a man's game. She is a best-selling author and has been nominated for Grammy and Emmy awards. Currently, Rivers can be seen on two popular television shows — "Fashion Police" and the reality show "Joan & Melissa: Joan Knows Best," with her daughter, Melissa. And, at 78, she still maintains a busy touring schedule as a stand-up comic.

Next week Rivers will be in Vermont for two shows: Thursday, April 26, at the Flynn MainStage in Burlington and Friday, April 27, at the Paramount Theatre in Rutland. In advance of these performances, Seven Days chatted with the comedian by phone from her hotel room in Florida.

**SEVEN DAYS:** You wear a lot of hats — writer, TV personality, full-time celebrity, etc. Do you still consider yourself to be a comedian first?

**JOAN RIVERS:** It's whatever I'm doing in the moment. If I'm writing "Fashion Police," I'm a writer. If I'm performing, I'm a performer. But it's always with comedy in mind.

**SD:** You're viewed as a trailblazer for women in comedy. Is that something you think about at all?

**JR:** It's never crossed my mind. It doesn't cross my mind. I'm not a trailblazer. I'm still blazing the fucking trail. And I'm so not interested in hearing about that. When someone tells me, "Oh, you opened the door?" I want to say,

**THE ONLY GOOD THING ABOUT AGE IS THAT IT FREES YOU.**

JOAN RIVERS

"Sweetheart, I could take you with both my hands behind my back."

**SD:** Is it strange to have so much of your relationship with your daughter on display in front of millions of people?

**JR:** No, because "Joan Knows Best," which was just picked up for a third season, is what television is now. Reality TV has taken the place of soap operas. Have you ever met someone who hasn't said, "Oh, my life is a sitcom?" We're just lucky enough to have them showing our lives as a sitcom.



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**SD:** Do you long for the days when television was based on sitcoms and scripted shows?

**JK:** I just feel [intense] stupid! I was a guest on a sitcom the other week, and it's just...ugh. It's so unreal. Like, come on, this wouldn't happen.

**SD:** You were recently on "Louie," which is kind of like the anti-sitcom. When Louis C.K. had Dana Cook on the show, he told Dana he wouldn't let him change anything in the script.

**JK:** Well, of course not. Dana's not funny.

**SD:** Right. But your scene and advice seemed like it came from the heart.

**JK:** I think Louis C.K. is brilliant. And now I think he's even more brilliant when

you told me this that I'm sorry, [Dane Cook] isn't funny. And [he] goes well, Louis, what's funny? He's lucky to be standing.

**SD:** I imagine he'd take spirit then you, though.

**JK:** Louis sent me a script, which I thought was very funny. We spoke on the phone — I never met him — and I said, "Let's try that" or "Let's try that." We worked very well together. I think he's incredible.

**SD:** Did you know he was going to try and make out with you?

**JK:** [Laughs] That was ad-libbed on the set. It was great. It was just improvisational and I loved it.

**SD:** His show is unique in part because he has complete control of it. He even edits it himself. Why do you think that works for him when it hasn't worked for, or been tried by, other people?

**JK:** Because he's better. It's that simple. Why did "Seinfeld" work? It's because Jerry David is brilliant. You get someone who is brilliant, and it works if you let them have their way. He doesn't have to listen to some moron in a studio, or leave a church lady in charge of his sitcom. And boy, oh boy, does he deserve it.

**SD:** What were your thoughts on the documentary about you, *John Rivers, A Piece of Work*?

**JK:** I thought it was terrific. It was done by my brother's daughter, of all people. We never had a contract or anything. She was with me for a year, and I always wondered what the hell she was getting.

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## Can We Talk? by JP

But I thought what she chose to put in the film was terrific

### SD: Was anything off limits?

JK: You can't have that. If you're going to do a biography, do a biography. I think when it's all about how good somebody is, like, "Hiller in his spare time was a great leader and good tap dancer" she was very honest in what she did. I thought it was great.

### SD: Are you dating these days?

JK: Ugh. I have no time. And there is no one left alive my age. I don't like younger men, so who's left? God, and Jesus if he comes back. But really, my life is very busy.

SD: I imagine part of that is that simply being a celebrity has become a full-time job. Not that you are but talk to me about the idea of being famous for being famous.

JK: Everybody these days is famous for being famous. Or a lot of people, anyway. Somebody said to me the other day that you can tell where a society is by looking at their heroes. And I look at our really heroes today. It is so depressing. In the '30s, everybody wanted to be better, not be educated. Your heroes were presidents. Now your heroes are Stanislav.

### SD: Terrifying.

JK: It really is.

SD: I'm curious to hear your thoughts on the recent "slut" flap with Rush Limbaugh.

JK: What do they expect Rush Limbaugh to Rush Limbaugh, and what do they expect him to say? Rush has been learning to Rush Limbaugh for the last 35 years? This is nothing new. That's him. He's an idiot. But we do have freedom of speech. And yes, I'm pro-obscenity. And I think if you don't have a uterus, I'm not interested in your opinion. I don't tell you what to do with prostate cancer, and you don't tell me what to do with my uterus.

SD: Do you actually have a beef with Betty White?

JK: Absolutely not. She's a lovely woman. And she's opened the door for all of us. Nowadays, there's no such thing as "she is too old," which I used to get a lot. Now it's like, "don't be a chicken. Look at Betty White, she's totally unretiring." God bless Betty White. I hope she stays terrific for another eight years.

### SD: Just eight?

JK: That's all I want.

SD: Speaking of age, you're on the road all the time. You're performing or working on other projects constantly. It must be exhausting. How do you do it?

JK: I love my work. I love that I've gotten the opportunities, and you have to go with the opportunities when they happen. Within, everything is a still-work cycle. So when I have an opportunity, I run with it. I don't say I'm too tired.

SD: You often tap local comedians to open for you when you tour. But they have to be male. Why is that?

JK: Because I'm afraid we'll hit on too many of the same subjects if it's a woman. And they'll never believe I had it first. We had a thing on "Stem and Melton" with my good friend Lynne Koplitz, who is an amazing comedian. And we both had a thing on anal sex, and she said, "You took my joke." I said I'd been doing it for six years. And she said she'd been doing it for seven. So you always want to get someone who will talk about something different.

SD: Do have any thoughts on the current state of standup comedy?

JK: I don't really know. But I know I'm working the best I've ever worked. There's no question about it, because I feel so free. The only good thing about age is that it frees you. So I'm exactly what I want to say. It's too rough. I'll say to them, here's a joke I don't think I should tell anybody, but I think it's hilarious.

SD: You've never had a reputation for holding anything back, so that's kind of a scary thought.

JK: No, and I'm not gonna start now. I have a book coming out in June that I think... [laughs] I think it's going to piss me off.

### SD: How so?

JK: It's called *I Hate Everybody*.

### SD: Oh, my.

JK: Oh, I laughed without a stop writing at. Laughed for a year. But now we're looking at it going, "This is hilarious, but, oh, my God. Oh, don't do you see what she said about blind people?" ☺

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# Kitchen Takeover

Cooking with invasive Japanese knotweed and garlic mustard

BY CORIN HIRSH

**F**or a plant that is supposed to be everywhere, Japanese knotweed can be hard to find—at least in early April, and by my untrained eye.

A week ago, I set out to collect enough to cook with, but the only place I could locate knotweed mature enough to gather, curiously enough, was in the backyard of Seven Days political editor Andy Brunning. They red-tagged shoots poked up through the dried leaves there, and

Knotweed can grow so thick that it chokes raspberries and crowds out other plants. Its powerful rhizomes send up bamboo-like shoots that can grow three to four inches a day and reach heights of seven feet or more.

Because Japanese knotweed has only a short edible period—in stalks can become tough in a matter of days—I thought early spring would be the perfect time to pick it at its most tender. So I crisscrossed meadows, riverbanks, the sides of railroad tracks. But mostly I stumbled across last year's stalks, or plants too tiny to bother with. (Lesson No. 1: Next time, tag along with an experienced wilderness.)

more bitter than as a last resort," he observed. I agreed that the leaves had a sharp taste.

Kart also pointed out the root's slight trick, a survival strategy to ward against uprooting.

Garlic mustard, a biennial, was brought to the states from its native Europe by colonists who kept it as a potted herb. Once it jumped its bounds, the plant spread far and wide, monopolizing soil nutrients, water and space, and crowding out native species.

Because garlic mustard stays green all winter, it was easy to recognize now. I gathered a few pounds from various roadside banks, being careful to pull up the linked roots.

WHEN DIGGING THE STUFF UP, IT'S IMPORTANT TO PULL OUT THE ROOT, WHICH WILL VIGOROUSLY REGENERATE IF LEFT IN THE GROUND

Andy noted they will grow like wildfire once the weather warms. "Full up as much as you like. Just don't drop mine in your own backyard," he quipped.

I've gathered and cooked with nettles, ramps, hick-dock, trillium and other wild edibles—but never with invasive plants such as Japanese knotweed and garlic mustard. And, since the latest strategy to fight them is eating them, I resolved to try.

Knotweed's reputation is so sinister that you might think the plant accrued from hell. In fact, Americans brought it from Japan as an ornamental in the late 18th century. Eventually, it went haywire, taking over meads and disturbed areas with verve.

Stiff, I managed to gather enough for one meal. When digging the stuff up, it's important to pull out the root, which will vigorously regenerate if left in the ground. To do this, I used a knife to saw a little circle around each baby plant before uprooting it.

Garlic mustard was another matter. Once I knew what it looked like—thanks to Jon Kart—I began seeing it everywhere.

Kart is a biologist with the Vermont Fish and Wildlife Department. This year he'll be leading the Great Backwood Root Out, an ongoing effort to restore and maintain Richmond's silver-maple-ox-bow-fern food plain forest.

When I called Kart, he was in Burlington for a meeting. "You can see some right here, growing along Factory Street," he told me. I went straight over, and there it was, along the park's edge: masses of green, vaguely heart-shaped leaves growing close to the ground.

Kart and the team of garlic mustard vipers with locations, and he took a little "RTS

Next, I called chef and author Didi Emmons for culinary advice. Emmons' new book, *Wild Flavors: One Chef's Transformative Year Cooking From Chef's Farm* (Chelsea Green Publishing), collects recipes and tips from the garden of Eco Sommaripa, a Massachusetts farmer who supplies many northeastern chefs with unusual herbs and edibles.

Emmons says she doesn't care much for the flavors of garlic mustard but has used knotweed to make many creative uses, such as an "umami velvet" of Sommaripa's. Because of its raw notes, knotweed is often paired with sweet flavors. Emmons first tasted it in a strawberry-banana pie. But she prefers it in savory dishes.

"The flavor is lemony, but a very mild lemony something between celery and a potato," she observes. "I think the best application is cooking it like a vegetable,

Garlic mustard

KITCHEN TAKEOVER 49

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# SIDEdishes

BY CORIN HURSH & ALICE LEVITT

## Turkish Delight

ITANGLI, KOSKUNOVSU TO OPEN IN U.S.S.A.

If Koses makes you start dreaming about mint and cinnamon in the air, they will go well to follow the season. A Turkish restaurant will open in the former Hildway restaurant space by late May.

**ITANGLI KOSKUNOVSU** will be run by husband-and-wife team **YUSUF** and **LACZARINE DEMIR**, along with chef **HAZRET KAYALI**, who will move from Istanbul this spring to help the kitchen.

"It has always been my dream to open my own restaurant, and the concept [of Turkish cuisine] has been missing in Vermont," says Yusuf Ozturk, who moved to the United States from Istanbul

eight years ago and worked as catering at Dartmouth College at the Hanover Inn in Hanover, N.H. "I really want to share the culture of Turkish food," which he describes as a mélange of Lebanese, Mediterranean and other regional cuisines.

The Ozturks will both grow and her local produce for a menu that includes fresh salads, soups and appetizers that range from staples such as bulgur pilav (wheat) to the more unusual mezzeh and fricasse called dolmas.

Dinner-style and slower-grilled kebabs, of course, take up much of the menu, and soups, meat and vegetable casseroles baked in clay pots.

The kitchen will also turn out traditional puff pastry bread vegetable-and-cheese-topped Turkish flatbreads and the Turkish gaza known as lahzenjan, thin dough topped with ground lamb, greens, pickled red cabbage

and onion. Dips will include hummus, as well as a Turkish aubergine blended from tomatoes, vegetables, walnuts, olive oil, pineapples and the anise-flavored Turkish licor root.

As for our readers: weren't already watering enough, the chef will be pouring Turkish wines to wash it all down.

— C.H.

## Trading Up?

TRADING UP'S BETTER BETS ON SOUTH BURLINGTON

The Facebook page with names such as "I want a Trader Joe's in Burlington, VT" attest to the demand. Soon those voracious patrons of the upscale supermarket chain may be able

to stock up on its inexpensive wine, frozen meals and dark-chocolate almonds — right here

About eight months ago, California-based Trader Joe's contacted **HEALTHY LIVING** of Montpelier's **MALINE PROPERTIES** and

expressed interest in a plot of land that stretches from 312 to 322 Dorset Street in South Burlington. The latter address belongs to **HEALTHY LIVING HONEY AND CAFE**, which is largely where it is. Maline says Healthy Living is actually one reason Trader Joe's picked out the space.

"They knew they'd have a great synergy with Healthy Living," Maline says. As for the **LESTER-GOLDENRATH** family, which owns Healthy Living, he adds, "They spoke to them, as well, and they agree they'd be a good team."

The Lester-Goldenraths could not be reached by press time.

Maline has proposed a 20,000-square-foot building located just north of Healthy Living. Therein the rest of those feet would be devoted

## Revolutionary Flavors

LA COCINA CUBANA, 54 SOUTH WILLARD STREET BURLINGTON, 431.3523, CUBANMICHUNITY.COM

When it comes to milking for new market niches in northern Vermont, **TURKISH DELIGHT** may have hit the motherlode.

It was only last week that the Cuban-born **Bartagosa** launched **LA COCINA CUBANA**, to hang over her Willard Street home before he dishes off their native food that customers growler and pick up. One week later, **Moza** says she's been "a little busy" cooking up



plates of ropa vieja, arroz con pollo and, the most popular so far, succulent ajofin, or shrimp in a lime-infused garlic sauce.

More, who studied geography in Cuba and is currently a photography and early childhood education student at the Community College of Vermont, says simply, "Well, Vermont doesn't have any Cuban restaurants, and so I looked to try something."

Her inaugural menu is succinct but full-bodied. Diners, who must call by 5 p.m. for an evening pickup, can choose from four or five menu entrees and flour or five kinds of rice — including a yellow rice spiked with tomatoes, garlic and onions. They also get sopa del dia or bread puddings or both, and an ice-cream or traditional Cuban salad in a lime vinaigrette.

**JAMES CARTER**, **Moza's** husband and the former director of Bard Vermont, calls himself her "assistant chef and dishwasher." He first took note of the power of his wife's cooking when friends swooned over it at dinner parties. "The whole focus is trying to recreate the palates, the home restaurants that are scattered throughout the country," he says.

La Cocina Cubana is open Wednesday through Saturdays, and the menu will rotate based on both seasonality and availability.

— C.H.

## Being Brave:



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## Kitchen Takeover

40/403

such as [in] a pasta with thyme, chard, Parmesan and maybe a cream sauce. It's important not to overcook it. Its texture is crunchy, and that's part of its pleasure."

Back in my kitchen, I chewed on a knottedweed leaf before deciding on a dish. To me, it tasted like an earthy, pungent green with a racy backbone. I decided to use it in a pasta, too, paired with some pork sausage and garlic.

The garlic mustard — in a flower is like watercress, garlic — was versatile. I tossed some in a green salad that I topped with a poached egg, and tossed together a charcuterie sauce that I slathered over grilled skirt steak. I came across a recipe for knottedweed-infused vodka that I plan to try when the plants get large enough.

Sometime in the office suggested I hunt down some other mussels and European snailfish, too. Stay tuned.

## FUSILLI WITH JAPANESE KNOTWEED, RAMP GREENS AND SAUSAGE

Knottedweed, ramps and garlic mustard are a substitute for braised kale, many of my American pasta eaters. Any pasta will do.

Serves two

- 2 garlic cloves
- 1 cup Japanese knottedweed, stalks and leaves
- 1 cup ramp greens (or any young spring green)
- 2 sweet Italian sausage links, preferably local (or turkey links, too)
- 8 cups elbow macaroni
- 8 cups milk
- 1 tablespoon fresh egg yolk or 1/2 teaspoon salt
- 1 teaspoon red pepper flakes
- Salt, pepper and grated Parmesan cheese to taste

Put a medium saucepan on to boil and heavily salt the water.

Peel garlic and chop fine. Rinse and dry knottedweed and ramps.

For both the knottedweed and the ramps, separate the stalks from the leaves, roughly slice the stalks into approximately 1-inch slices, and coarsely chop the leaves.

Rinse the sausage meat then fry in a skillet into a crumbly bowl.

Drain water to heat a pot, put a steep-sided sauce pan on medium heat, when it's hot, add olive oil. Add pasta to water and stir. Add garlic to pan and cook for 30 seconds.

Add sausage meat to pan with pasta and butter, stir for five minutes. Add milk and cook for two minutes. Add knottedweed, ramp greens and egg yolk, turn heat to very low. Boil pasta, removing about a half cup of the cooking water. Add a pinch of salt to the pan, sprinkle on the cheese and pepper and add two tablespoons of reserved liquid and stir until combined. Remove from heat, and top with grated Parmesan. Add salt and pepper to taste, and serve.



**I THINK THE BEST APPLICATION IS COOKING IT LIKE A VEGETABLE, SUCH AS [IN] A PASTA WITH THYME, CHARD, PARMESAN AND MAYBE A CREAM SAUCE.**

DIET EMPRESS

## JAPANESE KNOTWEED VODKA

I haven't yet tried this, as knottedweed is still too tiny, but I plan to.

Recipe courtesy of Leah Hamilton, author of *The Barrowing Book* (Simon & Schuster)

1 pound Japanese knottedweed stems  
3 pounds vodka  
1 1/2 to 2 milliliters bottle of unflavored vodka

Gather knottedweed stems and chop into 1-inch pieces. Then pull in a 1-liter jar. Add the sugar and vodka and seal. Shake well and let sit for about three to four weeks. Strain back into bottles through muslin or cheesecloth and place in a cool, dark place for three months.

## GRILLED SKIRT STEAK WITH GARLIC-MUSTARD CHIMICHURRI

Chimichurri is a flavor Argentina sure made with green herbs. Garlic mustard's flavor is subtle, so I included some acidic gringos, one along with olive oil, oregano and lime. You can complement with any combination of green herbs — basil or cilantro, for example. Be sure to get a good char on the steak, as the sauce tends to play against some smoky flavors.

Serves two

# SIDEdishes

CONTINUED FROM PAGE A1

The bread baked Madone to return on May 1 with a revised plan.

The property owner says his contacts at Trader Joe's are "having a difficult time" with some of the board's suggestions, including adding a second floor to the plan. However, he's hopeful the new market will happen "So far, they've really been flexible," Madone says. "There are just certain requirements for a business of their stature. We're hoping we can get it done."

—A.L.

## Joining the Club

WHEN CHIEF REYNOLDS, THE BASIN HARBOR CLUB. When the club is **AND IN HARBOR**, Reid responds for business on May 18, the food will take a turn for the ultra-local — and otherwise, longtime culinary consultant **AND IN HARBOR**, has taken over as executive chef at the resort following four years at the International Golf Club & Resort in Bolton, Mass., a suburb of Boston. But his ideas are more Green Mountains than big city.

One of Rehbein's first orders of business was working with the **ADDISON COUNTY RELOCALIZATION NETWORK** to connect with small, nearby farms. He'll continue to forge relationships with Addison County growers for seasons to come, he says. "It's seasonal, meaning seasonally by the week." Creative items on the simple menu for the upscale **MAIN DINING ROOM** include early-peak soup with trout oil and fennel fish. Dinner at the more laid-back **RED HILL** includes papardelle Bolognese with local greens and organic pork-belly sliders. Each week will bring several special dinners, too.

On Saturdays, Rehbein offers a \$40 to \$100 complete with locally focused carving and small stations. Sunday-night artisan dinners bring in local artisans to vend among standard brunch, pork and whole chicken. Tuesday is Fair Night, featuring stations with labneh, "Wine World" and custom candy.

**CHIEF JACOB WARDEN**, who said he'll St. Albans restaurant **CHAMPAGNE** last year, is joining Rehbein's team as a culinary instructor. He'll hold at least three classes each week.

—A.L.

Follow us on Twitter for the latest food gossip. **@sevendaysvt** **#vtfood** **#vtfoodie**



1 packed cup garlic mustard leaves  
2 garlic cloves  
1 small shallot  
1 cup vinegar  
1 tablespoon fresh lemon juice  
1 cup olive oil  
Pinch of crushed red pepper flakes  
1/2 cup olive oil  
1 cup red wine vinegar  
1/2 cup fresh lemon juice  
1/2 cup olive oil  
1/2 cup red wine vinegar  
1/2 cup fresh lemon juice  
1/2 cup olive oil  
1/2 cup red wine vinegar  
1/2 cup fresh lemon juice

Saturday garlic mustard leaves from the roots and stalks and discard them in a plastic bag, not the compost bin (before they might rot and cause). Some leaves are just tender and just dry.

Sunday garlic mustard leaves from the roots and stalks and discard them in a plastic bag, not the compost bin (before they might rot and cause). Some leaves are just tender and just dry.

Sunday garlic mustard leaves from the roots and stalks and discard them in a plastic bag, not the compost bin (before they might rot and cause). Some leaves are just tender and just dry.



1/2 cup olive oil  
1/2 cup red wine vinegar  
1/2 cup fresh lemon juice  
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1/2 cup red wine vinegar  
1/2 cup fresh lemon juice

## SPRING GREENS AND GARLIC-MUSTARD SALAD WITH POACHED FARM EGG

1/2 cup olive oil  
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(I also rolled some zeta cinnamon rolls like my mom used to do with excess pie dough.)

Bullock-Prado's quiche filling is fiber-simple, just (dairy, eggs and) lardon. I didn't have lardon, so I cooked up some bacon and broke it into bits. I added sautéed spinach, minced shallot and red pepper. The nice thing about quiche is that you can throw pretty much anything into it.

Bullock-Prado warns that the puff pastry shrinks, and she isn't kidding. I lined my pie plate and cut it all around the edges, crimping it like a regular dough. After I baked, the crust was about an inch below the edge of the dish. So I suppose one should build the dough up an inch or so higher than

the plate. Or, as Bullock-Prado suggests, do the parbake upside down, over a second pie plate, to hold the shape.

I'm going to experiment with these methods, because the quiche, too, was a lovely thing, never mind the craggy edges. Oh, and, as my dinner guest confessed, it was delicious.

My piece de résistance for the week was the German Apple Custard Tart. I made it in a round tart pan, rather than a square one as Bullock-Prado recommends, because I

don't have a square one. But no matter: Custard is one of my to-die-for foods, and, now that I've come to grips with the ingredients, I see why. As a bonus, this recipe has a lot of room in it — though I don't know what a German about that.

Given the quantity of cream, eggs, apples and vanilla — and a layer of apricot compote — I decided to skip the confederates-sugar glaze at the end. That's presumably what gives a tart that

By the way, Bullock-Prado recommends not even bothering to roll the one out, except that you will have to press it into the pan with your hands, the writer, and just do it.

The proportions were almost right for this one — I had a bit of dough left over, as well as most of the sweetened-condensed-milk substitute I contacted with the help of Mr. Google. (Nice to all! Always double-check the ingredients



**I STARTED WITH  
THE CRUMBLE  
BECAUSE, WELL, THE  
VERY WORD SOUNDED  
NONTHREATENING.**

professional-bakery them, but it just seemed like too much of a good thing. And I was right: The German Apple Custard Tart is a wonder-lusciously smooth and creamy, with a nicely granular, crumbly crust.

list before starting.) I think the key with these recipes is to find a second one that calls for the same stuff, just in case. Because it would be a shame to waste all that butter.


*Fit & Forward* is entertaining — at least for the tribe that enjoys reading cookbooks — and most of the recipes seem doable by normal people. Bullock-Prado includes helpful hints throughout in sidebars titled "A Note From the Sweetie Pie." That said, her pastry definitely contains some fancy ingredients, such as phyllo dough, that mine does not. It also lacks some of the tools of this trade, such as a pastry bag, the operation of which still intimidates me, and a springerle rolling pin.

But I'm thinking it's time to leave a kitchen torch. I am so ready to biddle. ☺

**F**it & Forward: Pam Tait, Taiton, 301-231-1212 & 2009 Patricia Rebecqweir by Con Vie Bullock-Prado, Stewart Thoburn & Chung, 393 pages, \$29.95, [pfitnow.com/fitandforward.com](http://pfitnow.com/fitandforward.com)

Denver: Bullock-Prado will be one of three coloring judges for Vermont Restaurant Week's Sweet Start Smackdown, a kickoff party for the week featuring chefs from around Vermont. On Thursday, April 25, at the Higher Grounds Brewery in South Burlington, 9-10 p.m., \$8 advance, \$12 day-of. Tickets at [highergroundbrewery.com/events/2010/04/25-sweet-start-smackdown/](http://highergroundbrewery.com/events/2010/04/25-sweet-start-smackdown/). More info at [vermontrestaurantweek.com](http://vermontrestaurantweek.com).






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|---|---|
| <p><b>May 1st</b><br/>           \$3 Dos Equis Drafts<br/>           1/2 price wings</p> <p><b>May 2nd &amp; May 3rd</b><br/>           Milagro Silver &amp; Conchero Shorty's<br/>           Shaker included!<br/>           (while supplies last)</p> | <p><b>May 4th</b><br/>           \$2.50 Corona<br/>           \$2.50 Corona Light</p> <p><b>May 5th</b><br/>           \$5 Mangon Dos<br/>           \$4 Dos Equis Drafts<br/>           \$3 Corona<br/>           \$3 Corona Light</p> |
|---|---|



**NO LIVE MUSIC ON MAY 1ST**



## APR. 20 | MUSIC Party Animals

"As far as clearest music goes, the clearest thing to a dance party is a drum quartet," wrote the Village Voice after a 50 Percussion concert. Well, put on your party hat — the groundbreaking percussion group has even been known to toss balloons into the audience. It's more than a fun concept; the edgy quartet is really into the rhythms, often utilizing instruments that may sound like your pet's, toaster or toilet.

### 50 PERCUSSION

Friday, April 20, 8 p.m., at  
Squidding Auditorium, Hopkins  
Center, Dartmouth College  
in Hanover, NH 030-93  
info: 603-645-2422  
http://dartmouth.edu

No wonder the *Kosmos*,  
cabled America's Music Center's Trailblazer Award last year. On Friday,  
they'll get the party  
started with an  
Oscar Session  
world premiere  
and Steve Reich  
interpretations.



## Swan Song

APR. 20 | DANCE

**W**ho can think Black Swan for a dancer's growing interest in ballet — and in Swan Lake, specifically. Now 50 dancers from Russia's accomplished Bolshoi Festival Ballet perform five points in Tchaikovsky's four-act classic, which plays out like a Disney fairy tale gone wrong. In it, a girl conceals her transformation from girl to swan's body, and she can only permanently regain her human shape by finding — and keeping — true love. That's complicated, of course, by the sorcerer's daughter, who masquerades as Odette to steal a dating prince away. Spig a seat for this stunning mix of world-class ballet and lovelorn fantasy.

### "SWAN LAKE"

Friday, April 20, 7:30 p.m., at Raeburn  
Opera House in N.H. \$25-65, 603-645-2422  
http://www.operahouse.org











Monday to Saturday 10am-5pm, Sunday 10am-3pm. \$100 per person. Info: 802-233-0555 ext. 3.

## Health & fitness

**AGE-RELATED WITH IMPROVED STABILITY: A** preventive exercise program designed for seniors (65+) who have difficulty with balance. It is held at the Senior Community Center in Burlington. Info: 802-233-0555 ext. 3.

**ARTISTE VIOLETTA** Screened on a weekly movie program presented by Champlain Valley College in a series of screenings. Info: 802-233-0555 ext. 3.

**TRAVELING GARDENERS** A group of gardeners who travel to various locations in the state to give talks and demonstrations. Info: 802-233-0555 ext. 3.

## Kids

**MAKING A JOURN** A series of activities to guide children in their journaling. Info: 802-233-0555 ext. 3.

**COMPUTER PLAN GROUP** A series of classes for children and adults. Info: 802-233-0555 ext. 3.

**CHILD AND ADULT STORY HOUR** A series of story hours for children and adults. Info: 802-233-0555 ext. 3.

**MUSIC STORY HOUR** A series of story hours for children and adults. Info: 802-233-0555 ext. 3.

**SHANTY PLAN GROUP** A series of classes for children and adults. Info: 802-233-0555 ext. 3.

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## Middle

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## Outdoors

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## Religion

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## Senior

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## SAT.21

### art

**SATURDAY ART EXHIBITION** A series of art exhibitions. Info: 802-233-0555 ext. 3.

### business

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### community

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[www.burlingtonaikido.org](http://www.burlingtonaikido.org)

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257 Pine Street | Burlington, VT | 802-233-0555 | [www.burlingtonaikido.org](http://www.burlingtonaikido.org)

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## calendar

### SUNDAY MORNING

**THE WAGES OF FEAR** Based in the South American jungle, this movie depicts a horrifying tale about what incorporating a dangerous, unknown element of biology can do to your heart. Georges Delerue's 1953 thriller "Spawning" is a horror classic. Directed by Delerue, it's a 1953 film. (R) 10:00 a.m. to 12:00 p.m.

### food & drink

**AMERICAN PUB** 1000 N. Main St. (303) 478-7334. This is a place where you can find a great meal and a great drink. The menu is a mix of classic and modern. The drinks are also a mix of classic and modern. The atmosphere is casual and friendly. The service is excellent. The food is delicious. The drink is great. The atmosphere is casual and friendly. The service is excellent. The food is delicious. The drink is great.

### fitness

**THE EDGE** 1010-1010-0111. This is a place where you can find a great meal and a great drink. The menu is a mix of classic and modern. The drinks are also a mix of classic and modern. The atmosphere is casual and friendly. The service is excellent. The food is delicious. The drink is great.

### health & fitness

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### language

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### music

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### age

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### adults

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### children

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### MON. 23

#### business

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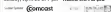
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OF CHITTENDEN AND GRAND ISLE COUNTIES

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\$22 for Adults (13+), \$13 for kids (ages 4-12)  
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Our Mother's Day Brunch Buffet will include

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and Tomato Sauce

Raspberry Cream Cheese Stuffed French Toast

Dental Station with four Choice of Fillings

Pasta Station From our Hearth

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Crisp Cake Crusted Horseshoe

"The Carvery" Roast Prime Rib of Beef As Jus

Dessert Table

and more

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Get 2 Pump House Indoor Waterpark day passes per Adult,  
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\*Pass purchase by May 15th 2:00.

















# SOUNDbites

CONTINUED FROM PAGE 63

label, including **MARY TRIANGLE**, **ANAST DANCE**, the **JANE** and the **LAW ARRIERS**, all of whom will play a live, one-night show at Newbury Cones in West Lebanon, NH, on Saturday. If you can't make it to the Granite State — no sales tax, BTW — you can download the entire camp for free at [WLDNbandcamp.org](http://WLDNbandcamp.org).

If Nectar's sounds like a psychedelic barn dance this Thursday, April 16, it's because the club has brought back its successful *Eclectic Thursday* series. Local groove-rockers **THE JUNE** and Boston's **HOT DAY AT THE ZOO** lead the house-music line-up.

One of the overlooked casualties of Puffin's closing last year was the loss of Burlington's best listening room, the Acoustic Lounge. One, the open-door diner was remarkably inviting — or maybe that was the apron. And two, the room didn't have a hint, so there was no cluster of glasses or dishes clutter. You went to the

Acoustic Lounge to — get this — listen to music. Now, right? Local songwriter **BOB SLOPER** is coming to bring back that feel with a new monthly series at the Black Box Theater in Burlington, beginning in June. The first edition is on Sunday, June 24, and features **JOE WALSH** — Yep, that Joe Walsh — and **JOHN FARRAR**.

Congrats to Middlebury jam-rockers the **SMIT**, who took home the top prize at the Vermont Battle of the Bands finals last Saturday at the Middlebury Town Hall Theater. The band knocked off Latin-jazz outfit **MOJAVE** and Windsor punks the **FLUORIDE**, and, in addition to winning \$2000, will open Middlebury College's annual spring concert, which is kind of a big deal. Well played, guys.

You know how you love sugary sweet, boy-girl indie music? Well, in a much made-in-bedroom pop heaven — or maybe in **GRAN CLAY**'s bedroom — Vermont's



Travis Story

two finest indie-pop duos, **FIRST CRUSH** from Montpelier and **WINDMILL** from LEVER, **WINDMILL**, split a bill at Red Square this Saturday, April 21. If you want to go for both bands, though it should be noted that FC's **SCOTT BAKER** is reportedly leaving the state in June, so this will be one of your last chances to see First Crush live.

Last but not least, **WATERS OF AURA** have been pretty quiet of late, but the band has been

hard at work on a follow-up to its ridiculously awesome 2000 stone-sock opera, *Cold Heart VOGS' JESTER*. "The original Justin Grayson" **GRAYSON** — not to be confused with Justin from the other Justin Grayson who also is a local musician and works for *Street Days* — Grayson — writes that the band is aiming for an early summer release. In the meantime, you can catch the band at the Mantley House this Sunday, April 23, with **SPRIT ANIMAL** and the **BLUE LETTER**.



## Listening In

Once again, this week's variety of indie-rock column is a mix of what's new on my shelf, local live, CD player, 8-track, player etc. this week.

**Spectrals**, *Real Feeling*

**The Basics**, *The Basics*

**She Makes What**, *Let's Get Out*

**Dear Inheritance**, *I Can't Hear It's Cold*

**Empty Walls**, *Home*

Fullerton Gifford House presents  
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|---|----------------------|
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| <b>THE TREWS</b><br>THU<br>APR 17               | <b>THU</b><br>APR 17 |
| <b>HOT DAY AT THE ZOO</b><br>FRI<br>APR 18      | <b>FRI</b><br>APR 18 |
| <b>FUNK WAGON</b><br>SAT<br>APR 19              | <b>SAT</b><br>APR 19 |
| <b>TOUCHPANTS</b><br>SUN<br>APR 20              | <b>SUN</b><br>APR 20 |
| <b>"NO BIGGITY" 90'S NIGHT</b><br>MON<br>APR 21 | <b>MON</b><br>APR 21 |
| <b>ETAN MONTMEAU BAND</b><br>TUE<br>APR 22      | <b>TUE</b><br>APR 22 |
| <b>ASTRONOME</b><br>WED<br>APR 23               | <b>WED</b><br>APR 23 |
| <b>MY YARD</b><br>THU<br>APR 24                 | <b>THU</b><br>APR 24 |
| <b>BITCH PLEASE</b><br>FRI<br>APR 25            | <b>FRI</b><br>APR 25 |
| <b>METAL MONDAYS</b><br>SAT<br>APR 26           | <b>SAT</b><br>APR 26 |
| <b>PSYCHDELIC PHIA</b><br>SUN<br>APR 27         | <b>SUN</b><br>APR 27 |
| <b>CAIS UNDER THE STARS</b><br>MON<br>APR 28    | <b>MON</b><br>APR 28 |
| <b>ALAN EVANS TRIO</b><br>TUE<br>APR 29         | <b>TUE</b><br>APR 29 |

188 MAIN ST  
BURLINGTON, VT  
802 638 4371  
TICKETFLY.COM



Photo: Chris

# WICKED CHEAP WEDNESDAYS

9PM-MIDNIGHT

bowling, beer & a BLAST!

**\$1.99**

Games of Bowling  
-Swish Back Pints  
-Olives Danks



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## music

## CLUB DATES

MAINTENANCE: 24 HOURS



TUE 24 AT ALAN EVANS TRIO JAZZ ROCK

## Organ Donor

Alan Evans is best known as the cofounder of Seaside, a popular trio key on the outer reaches of funk, jazz and soul. With his own group, the **ALAN EVANS TRIO**, the drummer continues that exploration, using new suites of original songs as a vehicle to poke and prod the boundaries of funky organ-centric rock. This Tuesday, April 24, they'll be at Club Matinee. Local jazz-funk quintet **POWELL** open.



PRESENTS



Go to [sevendaysat.com](http://sevendaysat.com) and answer 2 trivia questions.  
Or, come by **Eyes of the World** (955 Buckley, Dartington).  
Deadline: 4/24 at noon. Winners notified by 5 p.m.

# Cults

Friday, April 27th  
Higher Ground

## TUE 24

### TAHOE CAFE & NIGHTCLUB

Quarter Night with Satyr  
8:00pm-11:00pm, \$10

### THERAPY

Therapy Thursday  
with JEFFREY (Top 40) 10:30pm-11:00pm, Free

## WED 25

### LEVEE CAFE

11:00pm-1:00am  
Comedy (standup) 8 p.m.-10 p.m., \$5  
Troy Wright Comedy (standup) 10 p.m.-11 p.m., \$5

### LIFT

Lifters Night, 10pm, Free

### HONKEY TONK

Montgomery's Army March Band (rock) 9 p.m.-11 p.m., \$5

### MECCA

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, Free

### NEIGHBORHOOD

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, Free

### ON-TOP BARTS

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, Free

### ONE OF US

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, Free

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Jazz (live) 10:00pm-11:00pm, Free

### ONE OF US

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, Free

## THU 26

### GREEN MOUNTAIN THEATRE

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, \$5

### POWELL

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, \$5

### THE RESERVATION RESTAURANT

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, \$5

### TUPLED MUSIC HALL

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, \$5

### WINDMILL VALLEY

10:00pm-1:00am  
Jazz (live) 10:00pm-11:00pm, \$5

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Jazz (live) 10:00pm-11:00pm, \$5



**FRIDAY**

**regional**

**MONSIEUR** House (mid) 10 p.m. Free  
**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5

**SAT.21**

**hardington area**

**NO LOUNGE** Zed (sat) 10 p.m. (sat) 10 p.m. Free  
**MONSIEUR** House (mid) 10 p.m. Free  
**BACKSTAGE PUB** Radio 3 (Sat) 10 p.m. Free  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
**FRANKY'S** 8 Karaoke (Sat) 10 p.m. Free  
**WHEATSTONE GOLFHOUSE** LOUNGE Spectacle of the V (Sat) 10 p.m. Free  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free

**gigs, free** 10 p.m. (sat) 10 p.m. Free  
**MONSIEUR** House (mid) 10 p.m. Free  
**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
**FRANKY'S** 8 Karaoke (Sat) 10 p.m. Free

**central**

**MONSIEUR** House (mid) 10 p.m. Free  
**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
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**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
**FRANKY'S** 8 Karaoke (Sat) 10 p.m. Free

**SUN.22**

**hardington area**

**MONSIEUR** House (mid) 10 p.m. Free  
**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
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**WHEATSTONE GOLFHOUSE** LOUNGE Spectacle of the V (Sat) 10 p.m. Free  
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**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
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**FRANKY'S** 8 Karaoke (Sat) 10 p.m. Free

**MON.23**

**hardington area**

**MONSIEUR** House (mid) 10 p.m. Free  
**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
**FRANKY'S** 8 Karaoke (Sat) 10 p.m. Free  
**WHEATSTONE GOLFHOUSE** LOUNGE Spectacle of the V (Sat) 10 p.m. Free  
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**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
**FRANKY'S** 8 Karaoke (Sat) 10 p.m. Free

**WED.25**

**hardington area**

**MONSIEUR** House (mid) 10 p.m. Free  
**THEATRE** Duke with Dignity (Sat) 10 p.m., \$5  
**CLUB METROHOME** Neuroscience (Fri) 10 p.m. Free  
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**FRANKY'S** 8 Karaoke (Sat) 10 p.m. Free



FRIDAY (1) MAJ. GRAHAM (2) GIG

**Going Green**

Discovered by legendary producer and DJ Paul Oakenfold in 2001, **MAJ. GRAHAM** exploded onto the popular consciousness in 2005 with a quirky remix of the 1983 hit "Owner of a Lonely Heart," which became a top-10 single on the UK pop charts. Since then, he has become one of electronic dance music's more dependable and progressive hit makers. While his chart success is impressive, Graham is still at his best. Beyond the decks, Catch him lighting up the Higher Ground Ballroom this Friday, April 20, in the headlining DJ at local house-music legend **CRASH WITCHEN'S** 30th annual Green Party.

**MAJ. GRAHAM** Ten (Wed) 10 p.m. Free  
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# VENUES.411

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OPENING RECEPTION

FRIDAY, APRIL 20

5-6 PM

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# Painting for Pleasure

BY KEVIN J. KELLEY

**S**ome of Sara Katz's most appealing paintings are brightly stacked against a wall in a corner of her Farnsworth studio, hidden behind a few of her signature depictions of nondescript highways and busy, unpeopled landscapes.

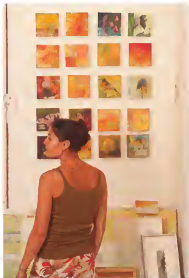
Katz's realistic renditions of animals and insects in a series called "Predator/Prey" prove her to be a more versatile and classically inclined artist than one might assume after viewing the work she shows in galleries — for example, the famous industrial scenes and blurry roadways currently on display at Burlington's Inspired Lifestyle Market in Burlington. Katz chose the same themes for her contribution to a group show of small paintings at Edgewater Gallery in Middlebury last year.

Asked whether the overgrown people (none are visible in the paintings at her high-ceilinged studio), Katz says she does regularly compose portraits, either an communion or out of love for a sister. But she can't show strangers the likenesses of her husband, landscape architect H. Keith Wagner, "because he's called 'H.' Katz says. She remains smilingly bashful even after a visitor cites the tradition of male nudes in Western art.

In the sequestered "Predator/Prey" series, Katz has painted a comparatively large and carefully observed cannoneer on each of half a dozen 3-foot-by-3-foot panels that are divided into grid-colored, checkered squares. In some of these hooded spaces, she's painted images of what's on a particular predator's menu: more for a hawk, then for a road, rabbit for a fox. The combination of a soft palette and the implied tension of the subject matter in "Predator/Prey" grabs a viewer's attention and does not let go. Katz would surely find buyers for the pieces in that series if she revealed them to the public.

But the 34-year-old isn't interested in making a career as an artist. She has a full-time job as assistant director of Burlington City Arts, where she's worked since graduating from Skidmore College 12 years ago. Katz and Wagner also have a 1-year-old son, Hudson, who toddles around the couple's strikingly minimalist house during a recent visit.

These commitments limit the time Katz can spend in the stand-alone studio Wagner built for her soon after con-



pleting their house in 2003. As a result, she's working small these days.

"Pieces that also are something I'm able to complete," Katz says, peering to a grouping of 30 panels, each an inches square, arranged as a grid on a studio wall. The individual subjects merge subtly — from hard-like forms to droops of brightly colored algae to a robin, other winged creatures and, weirdly, a single, high-heeled shoe. "I don't know where that came from," Katz shrugs.

If it's just difference or the busy schedule of a working mom that keeps

Katz from hurrying herself headlong into her art "I don't have that romantic idea of being an artist," she says. "I don't want to spend my life alone in a studio. The effect that art can have on people — that's what I like to do."

Katz has plenty of that through ECA. Her work there also offers an outlet for some of her creative energies, suggests Katz's boss, Denise Krirk. "We both do a lot of problem-solving, and I think Sara derives artistic stimulation from it," says Krirk, who refers to Katz not as her assistant but as "a wonderful partner."

Katz is self-confident. Krirk adds, but there's "no hubris about her." For her part, Katz says she's content to stay at ECA for the indefinite future. "Maybe I'll become a full-time artist when I'm an old lady," she muses.

Shirley Gross, who chooses the graphic work at Edgewater, thinks Katz's art can find a paying audience today. "We love the contemporary edge of what she does," Gross comments,

**I DON'T WANT TO SPEND MY LIFE ALONE IN A STUDIO. THE EFFECT THAT ART CAN HAVE ON PEOPLE — THAT'S WHAT I LIKE TO SEE.**

SARA KATZ

and notes that Katz has been selected as the gallery's featured artist for July. "She's an amazing colorist — all the muted pinks, the yellows, the blues, but it doesn't look overly dramatic. There's also a reference to movement in a lot of the paintings that's almost eerie."

Gross is speaking of those highway scenes, some of which, Katz explains, are reworkings of photos she takes from surveillance cameras. "The photos are pretty terrible," Katz confesses, "which is exactly a good thing, because I have to work extra hard on the painting to make it what I want."

The overtones and stretches of asphalt are in themselves not all that inspiring, Katz concedes. "They become more interesting as they're being painted." She says she creates a gray effect to suggest a fleeting memory, while using sunny colors to infuse a banal subject with a pleasant sense of nostalgia.

Katz prefers on Masonite, preferring its ability to canvas — a material she doesn't like "because of the way it bends behind the brush."

She also uses a lot almost exclusively — perhaps partly as a subconscious homage to her mother. "I can remember the smell of oil paint as a kid," Katz says, and explains that her Japanese

American mother, Vicki Vansola, used to compose landscapes in the family's Cabinet.

Kate moved there at age 8 from southern New Jersey, where her father, Gary Katz, worked as a vegetable farmer, though he was trained as a bookbinder. What? There are farmers in New Jersey? Who knew!

"South Jersey is the reason why it's called the Garden State," Katz points out. She's picked up the tag asparagus from her dad, and tends two vegetable gardens on the 16-acre parcel she and Wagner own. In addition to Kate's studio and the



family's open-air tent, metal-and-wood barn, the property contains a mini-wading pool where Wagner works and sculpts. It seems a fitting location for a 6-foot-6-inch man who weighs around 260 pounds. Several of Wagner's big metal birds are scattered on gravel around the entrance to the house.

Wagner's aesthetic is ecologically reminiscent, but Kate doesn't see that term in describing her own art. "I'd say my style is abstract," she offers, even though she often paints recognizable objects and settings. "You can always see the brushstrokes in my work, and the paint itself is always an important element in what I do. I also know it's fun, changing the scene based on what's happening with the paint. I've never been trained to realism."

But Wagner has taught her a lot that she's applied to her art, Kate notes. "It's showed me how important it is to take out all the unnecessary things."

## TALKS & EVENTS

**FRIDAY WIGGLE:** The Fringe Festival's 2009th day! Happen at the new club 1000 downtown, and it's a chance to see some of the best local acts. Tickets: \$10. 1000, 1000, 1000.

**MANHOLE WIGGLE:** The Fringe Festival's 2009th day! Happen at the new club 1000 downtown, and it's a chance to see some of the best local acts. Tickets: \$10. 1000, 1000, 1000.

**THE CREATION AND AFTERMATH OF THE KING JAMES:** A play by the Fringe Festival's 2009th day! Happen at the new club 1000 downtown, and it's a chance to see some of the best local acts. Tickets: \$10. 1000, 1000, 1000.

**THE TALE OF THE KING JAMES:** A play by the Fringe Festival's 2009th day! Happen at the new club 1000 downtown, and it's a chance to see some of the best local acts. Tickets: \$10. 1000, 1000, 1000.

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**AMANDA YELLA** "What Happens" Through April 30 at Barre Opera House. Tickets: \$10. 1000, 1000, 1000.

**APRIL EXHIBIT** Work by 10 local artists. Tickets: \$10. 1000, 1000, 1000.

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## BURLINGTON AREA SHOWS &amp; FET

**SHAR & INSIDEMAN** "Jim Harding: The Truth" enamel and fiber mats. Through May 1 at Fletcher Fine Arts & Sculpture. Info: 855-3543

**JAMES KIRKPATRICK** Prints. April 22 through 30 at Fletcher Fine Arts. Fletcher Fine Arts is located in Burlington. Info: 860-707

**JULIA STEIN** "Visual Pleasures Through the New Internet." paintings, interactive web-based works. Through April 21 at 40 Soja Interiors Gallery in Burlington. Info: 860-3878

**SARIE SAULT** "Asymmetrical Body Parts" 3D art. Influences graphics depicting women's anatomy for their body parts (through June 3). Through April 21 at 40 Soja Interiors Gallery in Burlington. Info: 860-3878

**MARK WILK** "Phases" prints, sculpture, as well as other works. April 22 through 30 at Fletcher Fine Arts. Fletcher Fine Arts is located in Burlington. Info: 860-707

**KAREN WILSON** "Lightly colored, minimalist paintings." Through April 30 at People's United Bank in Burlington. Info: 855-3555

**KATE WILSON** "Sweet Surreal" contemporary art. Through April 30 at Museum in Burlington. Info: 855-3555

**LEAH WILSON** "Circles in Color" 3D art. Through April 30 at People's United Bank in Burlington. Info: 855-3555

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**Prindle Wissler** "Whenever I sit down to do something, I make a mess." Prindle Wissler once said, "I make no apologies because what I'm doing is learning." The beloved Middlebury artist died last year at the age of 99. To celebrate what would have been her 100th birthday Middlebury Town Hall Theater's Jackson Gallery is showing a retrospective of her work through April 30 — and throwing her a "Big Birthday Hoopla," with cake, beer, flowers and a cash bar, on Wednesday, April 18. "I don't have the time, inclination or ability to be perfect," Wissler said. "I'd rather do my creative work with excitement, enthusiasm and spirit." Proceeds benefit the visual-art program at Mary Hays School. Pictured, Prindle Wissler looking through her art.

Prindle Wissler in Burlington. Info: 855-3555

**WILLIAMS** "The Paper Plane" installation. On display at Fletcher Fine Arts. Fletcher Fine Arts is located in Burlington. Info: 860-707

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## CALL TO ARTISTS

**CALL TO ARTISTS** Spring Drawing & Mixed Media artist of Taghewee and mixing in at the Emily Caldwell in Burlington, VT artists welcome. Drawing April 25, 26, 27, 28, 29, 30, 31, 2014. For info go to [www.theemilycaldwell.org](http://www.theemilycaldwell.org)

### CALL TO PHOTOGRAPHERS

This exhibit is about photographic artists, not photography itself. We are seeking artists who want to bring a photograph to life. Artist fees: \$1000. Info: [www.emilycaldwell.org](http://www.emilycaldwell.org)

### VT ARTISTS' HUBS

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### PLANNING & LOG

The Vermont Art Fair, June 20-22, 2014. Twenty Vermont Art Fairs are scheduled for artists' information. Send a letter to SEABA for the year's planning & log. Info: [www.vtartists.org](http://www.vtartists.org)

### HOW TO SUBMIT ARTWORK

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**6TH ANNUAL COMMUNITY SHOW** Info: [www.emilycaldwell.org](http://www.emilycaldwell.org)

**AP STUDIO ART SHOW** Info: [www.emilycaldwell.org](http://www.emilycaldwell.org)

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Mentoring



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CRAFTS AND GALLERY SHOWS & Fairs

## Northern

**ALICE BROWN** "My Favorite Things" all-day art fair openings. Through April 30 at Island Arts South. Info: 455-4003

**ANNE CROSBY & GLAMETHWALE** is touring the USA in a van April 23 through 27 at Julia Stiles Memorial Gallery, Johnson State College. Info: 535-1403

**APRIL ARTISTS** (work by various artists) Jerome State House, small area "Tiny Fables" and painter Henry Frankley. Through April 28 at 4750 in Residence Cooperative Gallery in Enclaw Park. Info: 433-5403

**HER JAMIE BARNES** "Ladies Lounge is of Vermont, paintings. April 25 through June 8 at Hawthorne Kingdon Artworks Gallery, Swanton. Info: 733-0518

**CHRISTIAN** Photos of Whistler and of the artist people in the northwestern of Vermont. Through April 27 at Parker Pie Co. United States. Info: 525-5386

**BLAISE HING DONALD** "One World" is back by the United States painter with others. Through April 27 at Vermont Gallery of Dark Cap Coffee in North. Info: 278-4029

**JANE F. BROWNE** Paintings that depict different kinds of nature. Through May 10 at Cane Island Artists & Art in Hardscrabble. Info: 477-7033



## Julia Stiles

But, not that Julia Stiles. This Julia Stiles isn't a Hollywood starlet but a 22-year-old, self-taught artist from Maine. Her paintings are at Stiles's *All Roads Interfaith Gathering* through April 27 in a show called "Wood, Passages Through the New Testament." Stiles uses black and colored ink with watercolor washes to bring Bible passages to life. If you look closely, you can see her inspiration: William Blake's illustrations, Howard Chandler Christy's political cartoons and Georges Rouault's and others. The result is a series of images that would be right at home in the stained glass of a cathedral. *Remember—Behold Thy King Cometh.*

## ART SHOWS



**Oliver Schemm**

**Oliver Schumm** Growing up with a Dutch mother and an American military doctor father, Oliver Schumm was always on the move. As a result, he developed a knack for synthesizing cultures. His eclectic sculptures could be called from a forgotten civilization. "Wander Kanner" is a fantastical, lifelike tree filled with oddities such as the "Weirde Wobbe Nieuwe," "Drokers and rabels" and an anachronistic ship's steering wheel. To make "Jesse Mac" (pictured) the famous pacesetter and Web of machinery "I see my work is props for another world not to suggest something," writes Schumm. Watch his painted avatars, "Zouave of Zouave and the Guard of Acht more," at Castleline State College's Cleveland River Gallery through May 18.

**JAMES HENNINGSEN** "Journal of Emptiness" several paintings, through May 10 at Gallery Center for the Arts, Johnson State College, 1000 Park Drive

**SALE/RENT ONLY** "Snow Light" oil paintings. Through April 30 at GreenHouseArt Fine Art gallery in Denver. Info: [www.greenhouseart.com](http://www.greenhouseart.com)

**LATE WINTER SNOON** Abstract work by Karen Bay, Bain, Ellen Thompson-Hall and Longme

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**HARRY HILL.** "Barren & Fertile": mixed media. The Festival will be. Through April 23, at River Art Center in Houston, TX. 713. 866. 6663.

**MEDWALL, EDWARD H. & JAMES WACE.** *Paintings of the GRACE in India. Through May 1941. One a Week.*

**MICHAEL STRAUSS** "Landscape" acrylic prints  
through April 23rd Emily & Gross Gallery

**MILWAUKEE BELT:** New critical climate water bill passes Wisconsin State Senate

**WALKING UP** What's by now getting its feet in the

Small River, May (Covington, Clark County, Iowa)  
 (Bridle: Susan Horne, Malheur Lake, Joel Larson and  
 Jenise Peckels. Through June 30 at West Branch

**Call now 800.944.6666** College-bound students sign and start to expedite work. Through April 31 at [Northwestern.edu/Admission/Student](http://Northwestern.edu/Admission/Student)

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**SAVE LARD** Has VL House? Wednesday **JUNE**  
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**RICHARD ALLEN** "Good Works," mixed media collage. Through May 11 at ASM Gallery and Art Center in Lebanon, New York. 518.448.1073

**REUNITE THE GREAT CARNIVAL.** A hot response from all the American entertainment industry.

Forster, who spent most of his life in Germany where the Third Reich condemned him as a "degenerate" artist. Through May 10 at Montreal's [www.musee-montreal.com](http://www.musee-montreal.com), July 22 at [www.musee-montreal.com](http://www.musee-montreal.com).

www.elsevier.com/locate/jmb  
Journal of Molecular Biology

period. Potholke reached following his 2001 trip to Dartmouth to see Dr. Cox & actively completed moral cycle, plus Gracia & preparatory to savings

For the journal *Through June 77 at Reed-Hunziker*  
 Dartmouth College in Hanover, NH info:  
 603-441-2608

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models and artwork from the Lovell Collection, April 16 through September 16 at Maryland Science Center. Tel: 301-455-4700. (2)

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## Lockout ★★

**A**ccording to the *Internet Movie Database*, Luc Besson has produced 103 titles. He's 33 years old. You get where I'm going with this: What somebody... even somebody unusually gifted... cracks out moves at the rate Besson does, there are reasons for the success. And here,

For example, Lookout! Gladly conceived as a deliberately cheesy homage to the Hard-boiled masculine films of the late '60s and '70s, the French filmmaker's latest project succeeds only as a reminder of why such pictures fell out of favor in the first place.

Assembled up Guy Pearce stars in *Secret*, a former CIA operative who has been framed for espionage. The year is 2019, and his character has two very serious problems: First, he's facing the possibility of serving 30 years in his One, a maximum-security prison in orbit around the Earth. And second, he's afflicted with a condition that means he's to speak as, chiefly in, watercocks, well-timed snides and cynical one-liners. Which get intense in a hurry.

Snow find himself presented with an unexpected shot at redemption. As fate would

here is, the president's daughter, Emily (Maggie Grace), happens to be visiting Asia One as a humanitarian aid nurse just as a riot breaks out, and she is taken hostage. High-ranking officials of the Secret Service offer to drop all charges in exchange for her rescue, and, since that you can say "Snake Plinkus," focus in *Snake Plinkus* on her capture.

While 900 or so of the Buddhist monks have taken over the place, the film focuses for some reason on just two of them — a pair of Scottish brothers, played by Vincent Regan and Joseph Gilgun. Regan is ostensibly the leader and the brains of the rebellion, but has a dull boy compared with Gilgun, a manic suitor. Neither, though, proves entertaining enough to keep us from wondering where the rest of the poison gang has gone and how much the picture's budget-hungry, budget-hesitant has to do with the film's basic ineptness.

England and Gilpin may be psycho car  
toons, but they're in many respects bet  
ter company than the player's goal gyps.  
France and Greece prove one of course his  
own's most glaring flaw. Instead of kicking



innate but, these spends most of the film running amok, sparring with the simplistically imposed Kinski while attempting to coax her safely to the penal colony's escape pod. It's difficult to imagine a screen couple with less chemistry. Of course, the situation, unheliped by the fact that Greer can't act her way out of a paper bag, or that the barbs and put-downs the two trade are the handiwork of a writing team with zero ear for dialogue

Stephen St. Lager and James Mather make their writing/directing debut. Now there's a shock. Benson shares a writing credit, and helps drive us up the merry bar pole as drunk the Irish first-timers for the black-headed burner. And the video-game-quality visual effects. And one of the silliest, most

audience-raubling endings you're likely to come across in your lifetime. Movie-critic law prohibits us saying more than this. Ask all yourself why a prison is what would be stacked with corn-cobs.

What could have been an hour and a half of glibly news-trick-laced nonstop poppy recycling of tapes. You'll wish your theater had an escape pod. By the time you've finished reading this, Benson will have made another movie and forgotten all about Lockour. Something tells me you'll be getting it quick, too.

You know what they say—In space, no one can hear you say “Hi.”

BILAL KISHORE

## REVIEWS

**The Cabin in the Woods** ★★★★★

**H**orror comedies are a rare and acquired taste. Non-horror fans don't get the jokes and scare-bounds often feel cheated when they find themselves trembling with suspenseful dread.

To make no mistake: *The Cuban* is the studio's not a particularly easy film. That should be obvious from the participation of cowriter Jane Winkler, best known as the creator of "Buffy the Vampire Slayer", and co-writer-director Drew Goddard, who cut his teeth on scripts for that show. *Keanu* Whedon across aboard in *Cuban*, to do his try-it-and-discard rhymes and taste for gothic steam outs. And, like much of Whedon's work, the whole slyly encompasses his warmest preferences — or, as his detractors would say, weaknesses.

Because, you see, *The Cohen in the Woods* is the closest approach ever likely to get to a light-hearted spinster version of Michael Haneke's grating movie about violence and repression, *Fanny Gansu*. Like that film, it will hit home hardest with people who have enjoyed – guilely or otherwise – watching *Reinhold Schunzler* bite a man's arm.

Witkin and Goodlad's humor is all about shared experiences, shared pain.

calculate taxes that shouldn't exist. The movie opens with white-collar workers Richard Jenkins and Bradley Whitford (Jenkins and Whitford) exchanging banalities. His support-act playboy on "The Office" Nothing even happens, but this doesn't stop the film's tale from appearing with a focus on a New York office.

From its roots, Galin's shops to be found in its historic downtown territory. College students Dana (Kimberly Connolly) and her four friends (Anna Hightower, Chris Hymowitz, Joyce Williams and Frank Jones) are headed for a weekend getaway at a cabin in the woods. Not unlike the young people in the *End Road* The Three Clowns' Mystery, *Along There*, Galin's *Ever* and hundreds of other films, they are good girls in a pack, a smart girl and a slacker—a slender film version of *The Breakfast Club*. They are also the type of kids who, when a heavy tarpaulin lies open on a still night, stare placidly, "Must have been the wind."

In short, they are the sacrificial lamb of kaffish humor, a subgenre so steeped in cliché that it was awarded just last year its own movie, *Twister & Dale vs. God*. But there's something wrong. The kids embody their cynicism a little too well — even



knows the character, the money who keeps making surprisingly on-point remarks (He suggests that the group, when endangered, stick together rather than split up). Moreover, someone is watching the action in the cab, and it's not the usual Berlin machine-

To say more would be to spoil the movie's best news. While they aren't always original, let alone plausible, they are executed with less, instead of fake gore and wacky one-liners – especially from Krass, who needs to work more. The other scenes, too, also treat their roles with the same subtlety.

But there's a reason why slasher movie characters are usually brain dead eye candy – as we don't have to care about them. Why waste those poor folk, die for our amusement?

ment? Are Science Fans bromancing with Blood  
lust? Caving to adrenaline rush? Or do they  
simply enjoy feeling superior to anyone  
who's clueless enough to read about the Lur-  
in in a room on the floor in a dark basement?

In *Cabin*, Whorror and Goddard explore all these possibilities, portraying the plane's fate in a way that's simultaneously amusing, disturbing and profoundly unsettling. But they do so in a way, it is clear from the sheer volume of in-jokes if you've been waiting for an aileron verbal marathon like they allow to premiere in a logical conclusion—and I feel sure, that makes you a minority—that it's

[illegible]

## NEW IN THEATERS

**CHAMPAGNE** A busy champagne bottle settles offensively to its side in the latest ode to the luxuriously fun documentary. Also for Foxsearch and Moxi-united-entertainment. (3:30 min, R, PG-13)

**CONJURATION** Director Zachary Heinlen on his version of the story goes beyond the horror genre about a power struggle given to the office of the nation's first woman Supreme Court Justice. (1:37 min, R, PG-13)

**THE CURSE OF PLEISTOCENE** A disaffected secret agent (John Travolta) gets involved with a complex case involving a mutant virus who subjects a victim. Hands stand to the front for the film from Foxsearch and Moxi-united-entertainment. (1:37 min, R, PG-13)

**THE KID WITH A HAT** In a dramatic chase from Belgium director Jean-Pierre and Luc Besson (The Fifth Element) on a 17-year-old abandoned by his father to be the first in the world. (1:37 min, R, PG-13)

**THE LUCKY ONE** The film is a classic romance. (1:37 min, R, PG-13)

**THE LUCKY ONE** The film is a classic romance. (1:37 min, R, PG-13)

## NOW PLAYING

**CLASH OF THE TITANS** In the film, the gods of the underworld are at war with the gods of the underworld. (1:37 min, R, PG-13)

**AMERICAN BEAUTY** The gang of high schoolers in the film is a classic romance. (1:37 min, R, PG-13)

**THE CABIN OF THE WOODS** The film is a classic romance. (1:37 min, R, PG-13)

## ratings

★ = excellent place  
★★ = good place  
★★★ = better place  
★★★★ = best place

BEHIND THE SCENES OF THE MOVIES WE'VE REVIEWED  
ON THE MOVIES WE'VE REVIEWED  
ON THE MOVIES WE'VE REVIEWED

Movie clips from the movie "The Curious Case of Benjamin Button" (1:37 min, R, PG-13)

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**The Cabin in the Woods**  
1:30, 4:15, 6:45, 9:15

**Friday 22 - Saturday 23**  
**The Cabin in the Woods**  
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**Friday 24 - Saturday 25**  
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1:30, 4:15, 6:45, 9:15  
**Friday 20 - Saturday 21**  
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1:30, 4:15, 6:45, 9:15

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# COMICS

BLISS BY HARRY BLISS



Conceptually it really like him, but conceptually I don't stand Tim Wiles.

## TED RALL

DEMOCRATS AND DEMOCRATIC FRONT GROUPS ARE TRYING TO CHANNEL THE OCCUPY MOVEMENT BACK INTO THE SYSTEM WITH SUCH "ANTIMOTIV" RETURNS AS "OCCUPY THE BILBOGRO" AND "OCCUPY THE PRIMARIES." WHAT BIZARRE CO-OPTION SCHEMES CAN WE LOOK FORWARD TO NEXT?



## LULU EIGHTBALL

### CELEBRITY VACATIONS



## THE K CHRONICLES



## THIS MODERN WORLD

by TOM TOMORROW





# RED MEAT

stir-fried sinews of spite

Break the animal flame of  
**Max Cannon**



Tiny Sepuku @2012

DEAR TINY,  
IS BEING WITH SHARONE FOR  
40 YEARS GIVE SHARONE REASON  
TO STAY WITH THEM?

—ANASTAS



@TINYSEPUKU

TINYSEPUKU@HOTMAIL.COM

TINYSEPUKU.COM

**MORE FUN!** STWRIGHT DOPE (P.25) NEWS DUJRS & FREE WILL ASTROLOGY (P.6)

CHILLBOWS (P.C-4) CALLEDXU & SLOOBU (P.C-4)

# AMERICAN ELF

THE SKEETOROCK DIARIES  
OF JAMES RECHALHA

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## THAT TAIL SUCKS



April 10, 2012

## PAPER BIRD

A PAPERBIRD ON THE SKYLINE WAS SHAPING  
ITS WINGS LIKE A BIRD IN THE WIND



APRIL 11, 2012

## SHE LOVES MY HEAD



APRIL 15, 2012

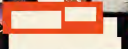
WILLIAM L. L. L.

JOHN L. L. L.

JOHN L. L. L.

JOHN L. L. L.

# FLYNN



**ORLEANS AVENUE**  
ALSO: TERENCE SIMON & THE ZORCA EXPERIENCE  
COMES & RICHARD'S DRILL 5:30 PM WEDNESDAY 6:30 PM  
THURSDAY, JUNE 7

**DIANNE REEVES**  
ALSO: TERENCE SIMON & THE ZORCA EXPERIENCE  
COMES & RICHARD'S DRILL 5:30 PM MUSIC AT 7:30 PM  
SATURDAY, JUNE 9



**CHRISTIAN MCBRIDE**  
FLYNN MAINSTAGE  
ALSO: VERMONT ALL STATE JAZZ ENSEMBLE  
FRIDAY, JUNE 8 8:30 PM

**MARY HALVORSON QUINTET**  
FLYNN MAINSTAGE  
FLYNSPACE THURSDAY, JUNE 7 8:30 PM

**CRAIG TABORN**  
FLYNSPACE MONDAY, JUNE 4 8:30 PM  
**VIJAY IYER**  
FLYNSPACE TUESDAY, JUNE 5 8:30 PM

**ONION RIVER JAZZ BAND**  
DUBLAND COURSE FRIDAY, JUNE 8 7:30 PM  
**MARCO BENEVENTO**  
SIGNAL KITCHEN FRIDAY, JUNE 8 11:30 PM

**DONNY MCCASLIN GROUP**  
FLYNSPACE WEDNESDAY, JUNE 6 8:30 PM  
**CHICHA LIBRE**  
ALSO: VERMONT ALL STATE JAZZ ENSEMBLE  
WEDNESDAY, JUNE 6 9:30 PM

**LEE KONITZ QUARTET**  
ALSO: BIRTH OF THE COOL: BOLD MOVIE FLAT, DAY VERA  
FLYNSPACE SUNDAY, JUNE 10 7:30 PM

**ASPHALT ORCHESTRA**  
FLYNSPACE FRIDAY, JUNE 1 11:30 PM  
**JONATHAN BATISTE QUINTET**  
FLYNSPACE SATURDAY, JUNE 2 10:30 PM  
**TIM BERNE/SNAKEOIL**  
FLYNSPACE SUNDAY, JUNE 3 6:30 PM

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## WOMEN *looking* MEN

### WOMEN OF MYT

I'm intrigued by the world I meet outside my door and as much as possible while maintaining a sense of my own roots and values. I am passionately attracted to a diverse mix of people and playability and flexibility. I enjoy nice dates and banter. Bring on your play of space to help you get going. [guy404 38 32](#)

### WHERE IS MY PRINCE?

I recently learned Mr. Wonderful is right being at home, and would like to have dinner with you. My child on an ego and married you would not believe. I am very into relationships, would enjoy playing with someone for friendship at first. I love comedy and the things behind it. Love, love and love. [tender33 38 32](#)

### SILENT AFFECTIONATE, WORKINGGIRL

Is a headhunter, but when I'm not working I would love to see you. I am very into relationships, would enjoy playing with someone who doesn't have too many words to get along. [guy404 38 32](#)

### THE NEXT STEP

I have a wonderful group of friends, I want to expand and hopefully find my dating life. I'm looking for an active woman for fun, love, and sex. I am looking for the next step in my life. [guy404 38 32](#)

### FOREVER OPTIMIST / HOPES

I have a great sense of humor, am always full of ideas, and I'm a bit of a nerd. I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### NEEDS THE PAPERBIE

I'm a single mom looking for a single woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### JUST LOOKING FOR SOME FUN

I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

## For relationships, dates, flirts and i-spys: [sevendaysvt.com/personals](http://sevendaysvt.com/personals)

### TRYING SOMETHING NEW...

As a couple and friends, I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### GIVING THIS A TRY...

I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### LOOKING FOR AN IDEAL DATE...

I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### TRYING SOMETHING NEW...

I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### EXTREME METAL, WARM HEART

I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

## CURIOUS?

You read Seven Days. These people read Seven Days. You already know at least one thing in common.

### All the action is online

Browse more than 1600 local singles with profiles and online photos, voice messages, flirts, dates, dinners, flirts, and more.

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Don't worry, you'll be good to camp up.

See photos of this person online.

### TRYING SOMETHING NEW...

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### LOOKING FOR AN IDEAL DATE...

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Someone else with me, but I'm not sure if I'll be able to stay at home and watch a movie. [guy404 38 32](#)

### GOING ON MY OWN

I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### TRYING SOMETHING NEW...

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### LOOKING FOR AN IDEAL DATE...

I'm looking for a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

or the one that I love. I'm a woman who is fun, sexy, and has a good sense of humor. I'm looking for a woman who is fun, sexy, and has a good sense of humor. [guy404 38 32](#)

### TRYING SOMETHING NEW...

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WOMEN *hookup?*

**IN A LAY-UP WILL SOMETHING**  
 I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

## WEEK CAULDS

Looking ahead with benefits, very casual. **AlmondWorms 41**

## GOOD TIMES TO BE HAD

I am looking for a casual thing, sex, sleeping, playing, smoking, and smoking. Looking for a good time. I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

## TALK DUTY TO ME

Looking for a guy with similar taste in sex, but who also has a good sense of humor. I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

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## PARTY FISH

I like a casual, I have a party fish. I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

## WHAT'S YOUR WORST CASE?

What's your worst case? I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

WOMEN *hookup?*

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I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

**DATE SET WITH NEW STRINGS**  
 I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

**SEVEN DAYS WELLS**  
 I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

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## KINK OF THE WEEK:

WOMEN *hookup?*

**CAN YOU KEEP UP?**  
 I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

**FROM HER ONLINE PROFILE:** What is the freest place you've ever had sex in Vermont? **Booktop, sometimes boots, a boys, you name it. I'd love to check it off my list if I haven't already**

**LOOKING FOR A DATE OUT**  
 I am a lady who needs to be kept in my lay-up. **Lady Tater 40**

**PLAYFUL AND SENSITIVE**  
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## CURIOUS?

You read Seven Days.  
 You read people read  
 Seven Days - you  
 already have at least  
 one thing in common!

**All the action is online.**  
 Browse more than  
 1600 local singles with  
 profiles including photos,  
 voice messages, hotbars,  
 desires, views and more.

**It's free to place your  
 own profile online.**  
 Don't worry, you'll be  
 in good company

See photos of  
 this person online

**GO BACK PAGE**





# GRILLED MEATS & WINE

## Grilled Flank Steak Or Wild King Salmon With Chimichurri

- 1 bunch of flat leaf parsley
- 1 bunch cilantro
- 1 large sweet onion
- 2-4 cloves of garlic
- 2 jalapeños
- 1/2 cup olive oil
- Salt & pepper to taste

### PREPARATION FOR CHIMICHURRI

Toughly chop onion, garlic, and jalapeños and place in a food processor. Start the processor and slowly add olive oil until the contents reach a thin consistency and set aside. Finely chop the flat leaf parsley and cilantro (be sure to wash your fresh herbs) and fold into the onion-oil mix, adding more olive oil to reach a paste consistency. Add salt and fresh cracked black pepper to taste.

### PREPARATION FOR FLANK OR SALMON

Allow the meat to reach room temperature and salt and pepper both sides. Drizzle with olive oil and place on a pre-heated grill over medium-high heat. (Salmon should be started skin side down.) Both will take about 5-7 minutes per side. Flank should be cut against the grain into strips and topped with chimichurri and a nice wedge of lema. Salmon can be topped with chimichurri and lime as well. Both will pair terrifically with a rice wild rice.



## — WINE PAIRINGS —

**Mapema**  
**Malbec 2009**  
**\$17.99 reg. \$10.99**

With the flood of malbecs coming out of Argentina in the last few years, we've been weeding through and finding our favorites. One of our most recent finds is Mapema Malbec. Sourced from some of the best vineyards around Mendoza by winemaker Mariano di Rella, Mapema is a super high quality Malbec. Deep, dark, bold and spicy, it delivers layer after layer of flavor: blackberries, currants, cinnamon and nutmeg. It's ripe and fleshy, but has enough acidity and tannin to pair perfectly with a flank steak and chimichurri.

**Lenne Coq d'Or**  
**Pinot Noir 2009**  
**\$18.99 reg. \$20.99**

If you like the more delicate side of pairings, salmon and chermish will go great with with another one of our most recent finds. Coq d'Or from Lenne Vineyards in Oregon. This is incredibly good juice from the Willamette Valley at half the price of most Oregon Pinot Noirs. A play on words of the Cote d'Or is Burgundy, this is a light and delicate pinot that also has some guts. A beautiful mix of red and black fruits with a touch of spice, this is light enough that it doesn't overpower the salmon, but bold enough to stand up to the chimichurri.